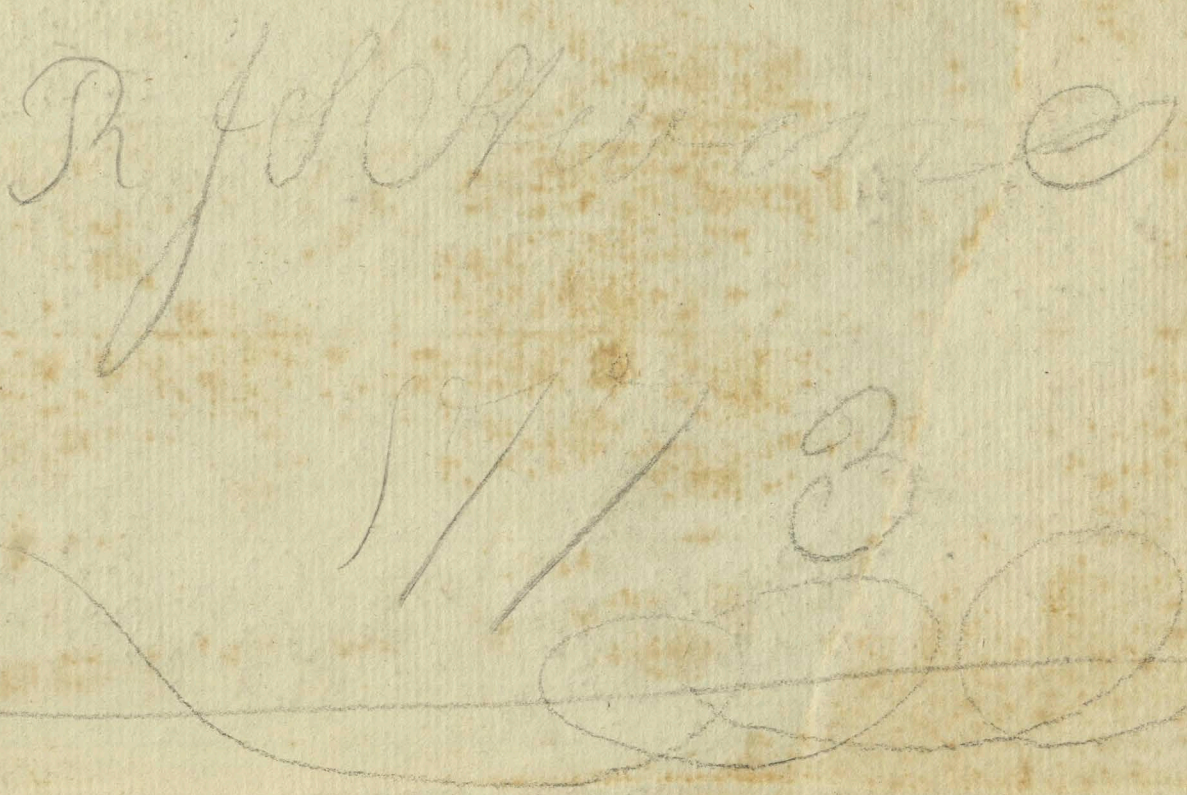
R STEVENS

Rules for Learning Music.

1773.

Royal Academy of Music Library

Royal
Academy
of Music
Library



MS 169
c

RB03/S2/004

85650-1001

R. J. S. Stevens.
Rules for learning Music.
1773.
(on cover)

XXIV. A. 5

Royal Academy of Music Library

Royal
Academy
of Music
Library

Royal
Academy
of Music
Library

Royal
Academy
of Music
Library

917.25

Royal
Academy
of Music
Library

Royal
Academy
of Music
Library

Royal
Academy
of Music
Library

Royal
Academy
of Music
Library

IX
Royal
Academy
of Music
Library

The French Solfaing

× In Singing we make use of the following Names in order that the Performer May Pronounce all his Notes Properly Viz

C	D	E	F	G	A	B	C	B	A	G	F	E	D	C
ut	re	mi	fa	sol	la	si	ut	si	la	sol	fa	mi	re	ut

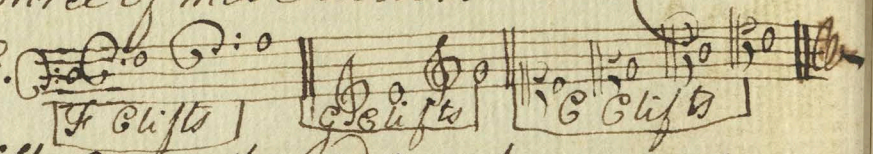
(in Rising) (in Falling)

the Ancients used to Sol fa the 7 Letters (G Sol. A La. B. mi C fa D Sol. E La. F. fa G Sol &c. (it

the Italians Sol fa their Gamut (Do. Dre Emi F. fa G Sol La B fa (Do But in my opinion the French Gamut which is quoted at the top of this page is the Best for the reason which is quoted at the top [redacted] and is of Infinite use in the Transpo which will be shown hereafter

Royal Academy of Music Library

1 In Music the 7 first Letters of the Alphabet are used to convey the Idea of the seven different Degrees of Sounds. When the Letters follow In their Order we conceive the Sounds gradually Rising as A, B, C, D, E, F, G and when they go higher than G the next must be supposed A again Because every sound at that Distance from the First Given is of a Similar Nature. When the Letters are repeated Backwards we conceive the sound Gradually Falling as G, F, E, D, C, B, A and when they below A the Next must be G then F &c.. c.. c.. Three of these Letters have Characters called Clifts Which are C, F and G.

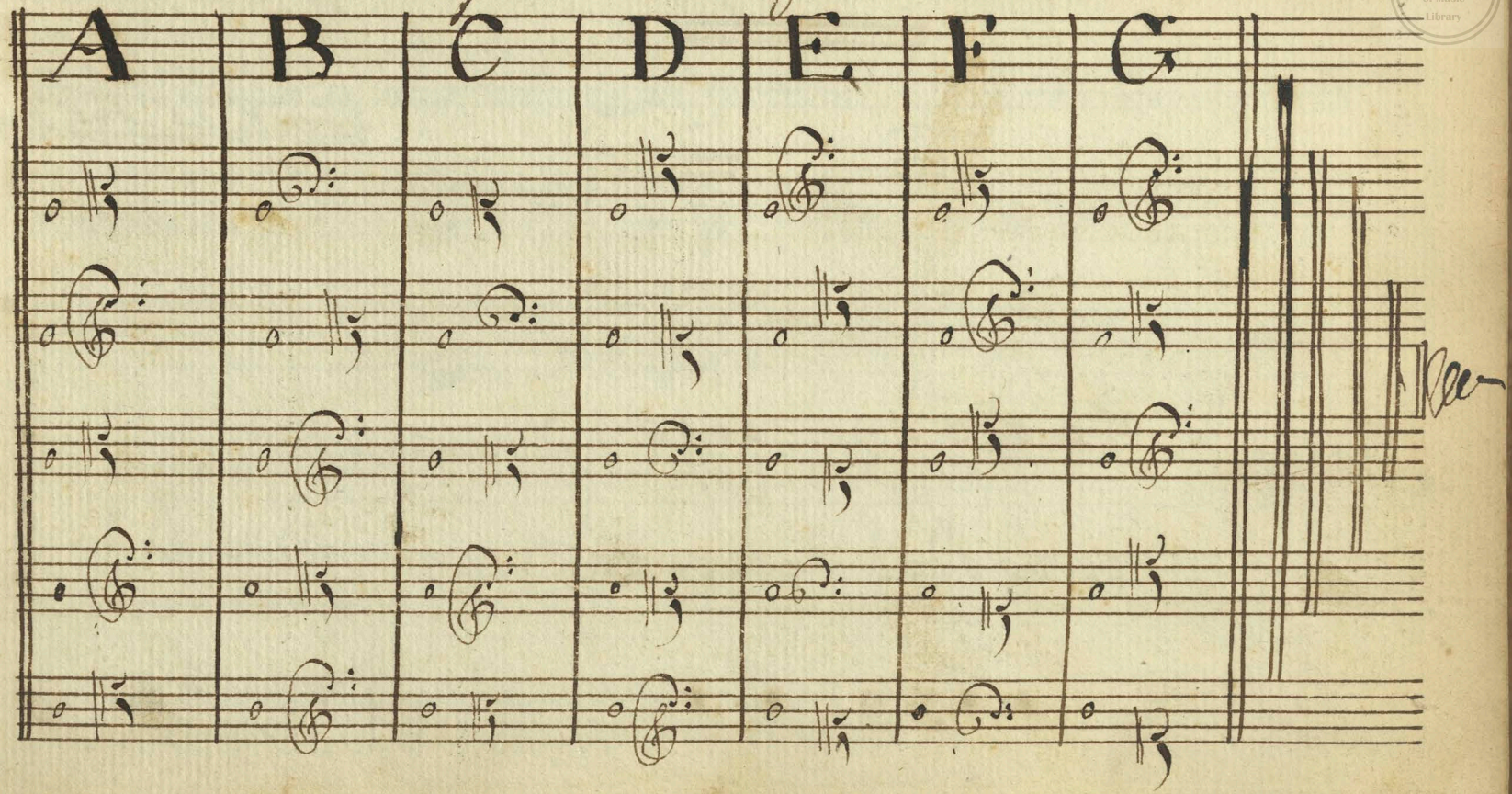


Upon the First line is Called French Cliff Upon the 2nd line Soprano // Upon the First line Treble Upon the 2nd Mean Upon the third Contra Tenor Upon the Fourth Tenor // Upon the third Baritone Bass Upon the Fourth Bass Upon the Fifth French Bass.

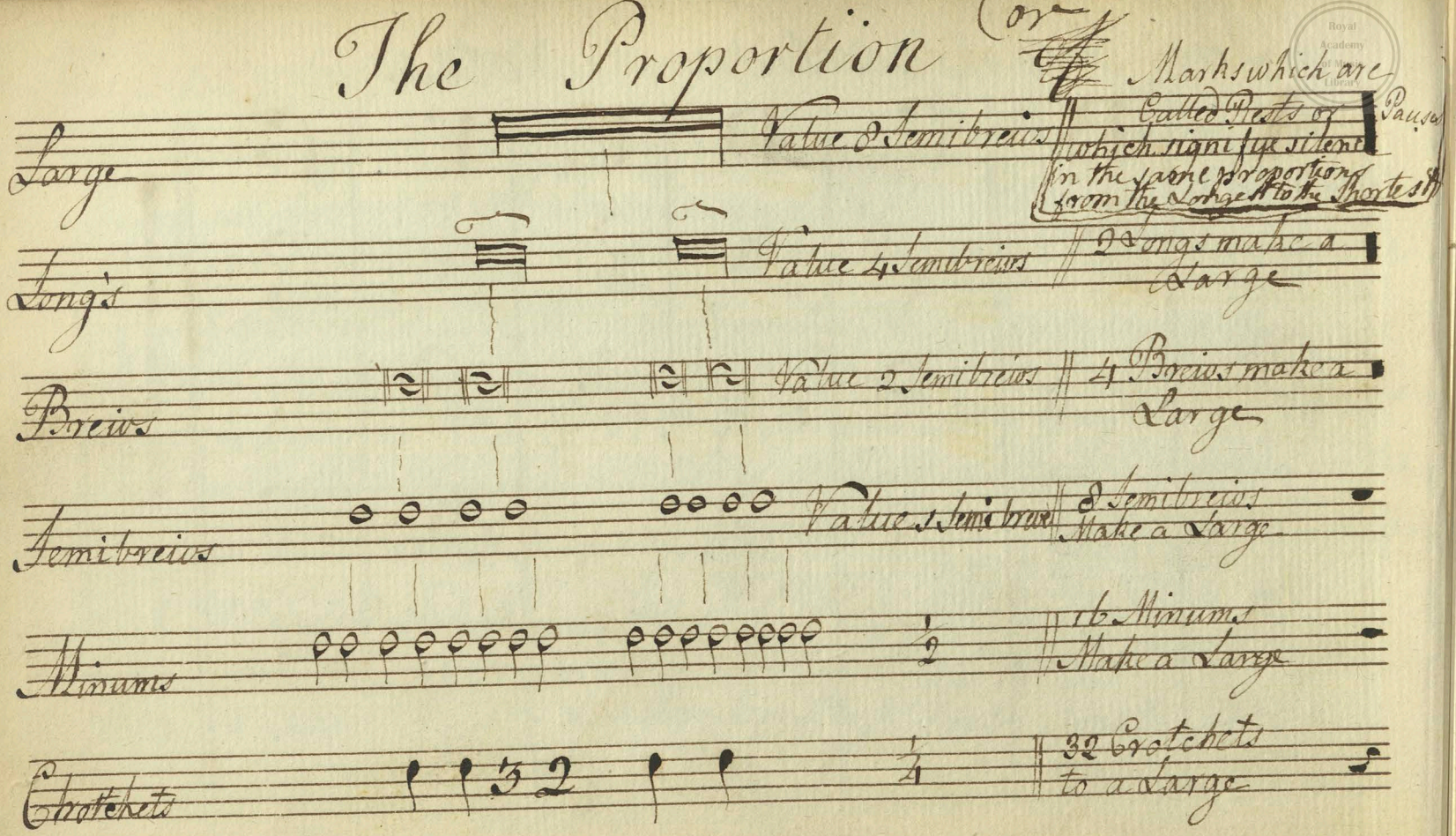
NB The Lines on Which any of these Clifts are set must bare the same name as that Cliff.

The Transposition of Notes.

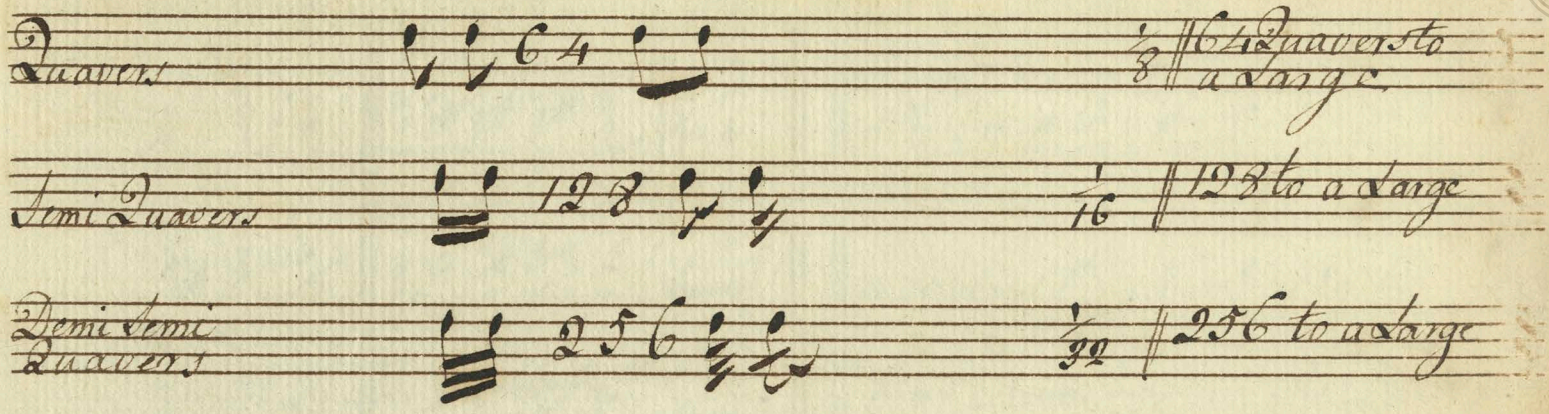
Royal College of Music Library



The Proportion



Note. The Characters of the Notes which signify duration of Sound

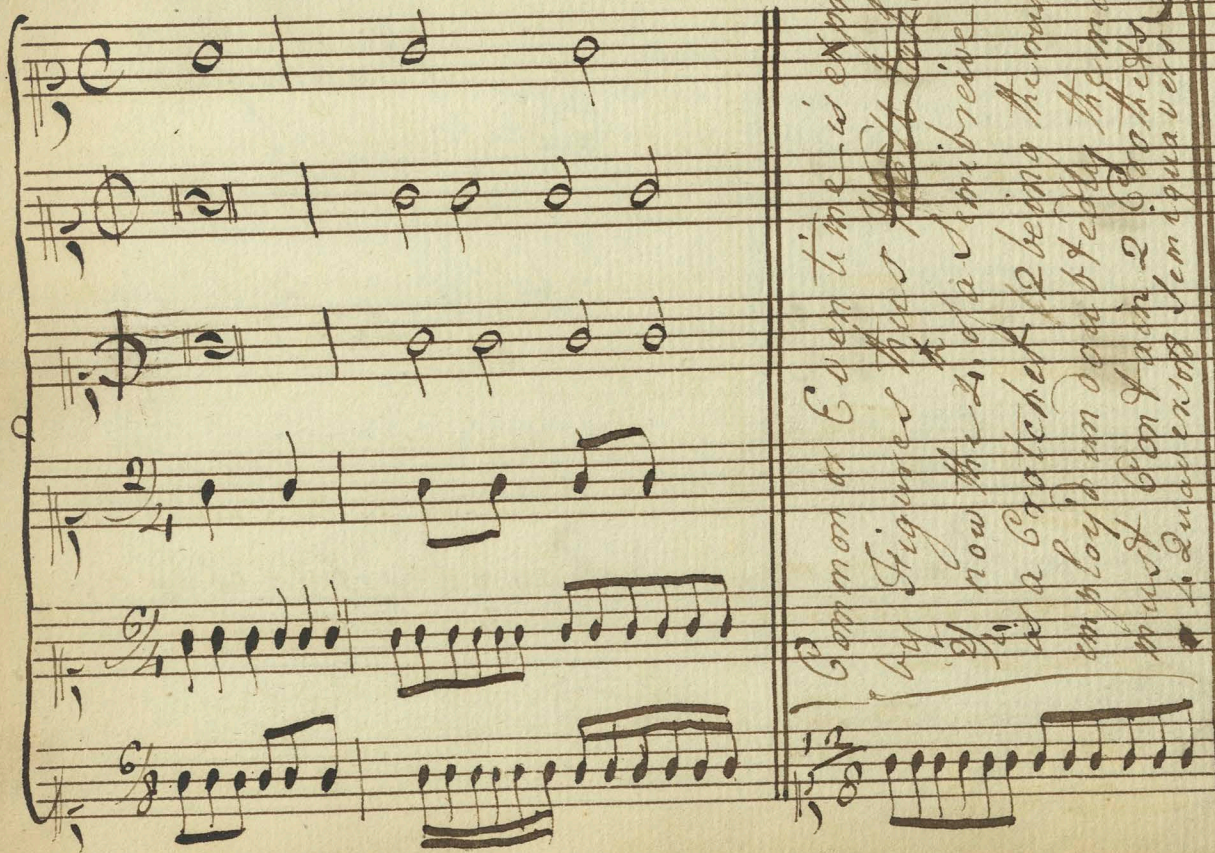


NB a Dot or a Peck after a Note makes it half as

Long again

The Moods for

Common or even time



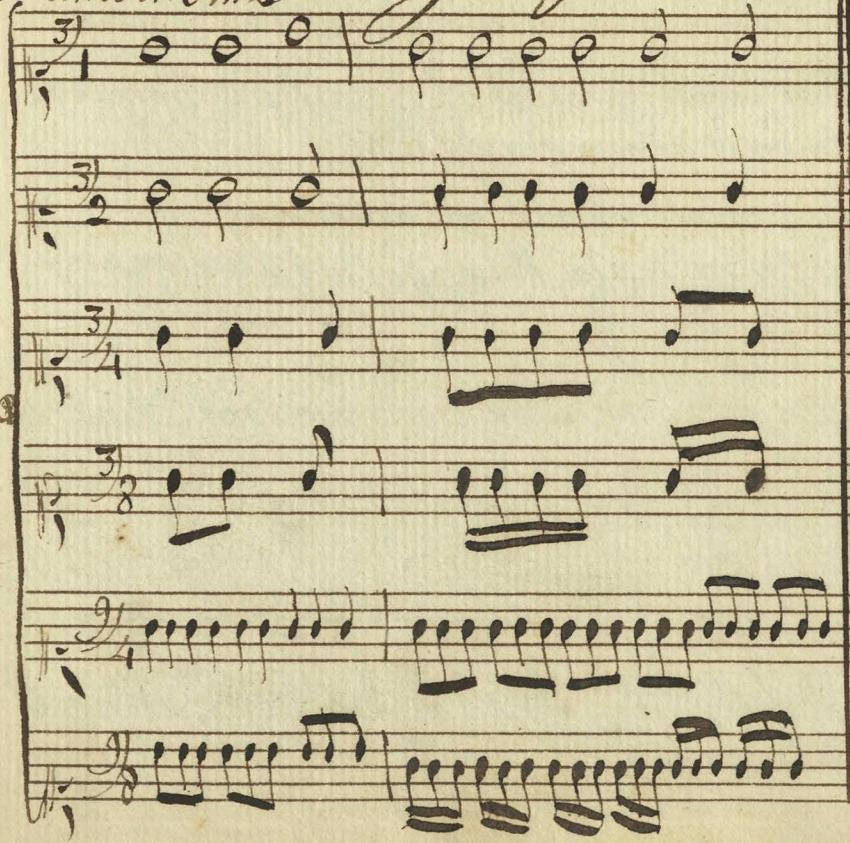
Common or Even time is expressed by Figures thus ~~Well tile~~ 2/4 now the 4th is a Semibreive is a Crotchet (2 being the number employd undoubtedly the most must Contain 2 Crothets 4 Quavers or 8 Semiquavers:

Which Most Masters say is triple Time is a Mood Common time because it is beat 3 down & three up

Royal Academy of Music Library

Keeping of Time

Duple or unequal Time



Rules Relating to Time

1st Common or even Time moves by equal Proportions & triple or uneven by threes

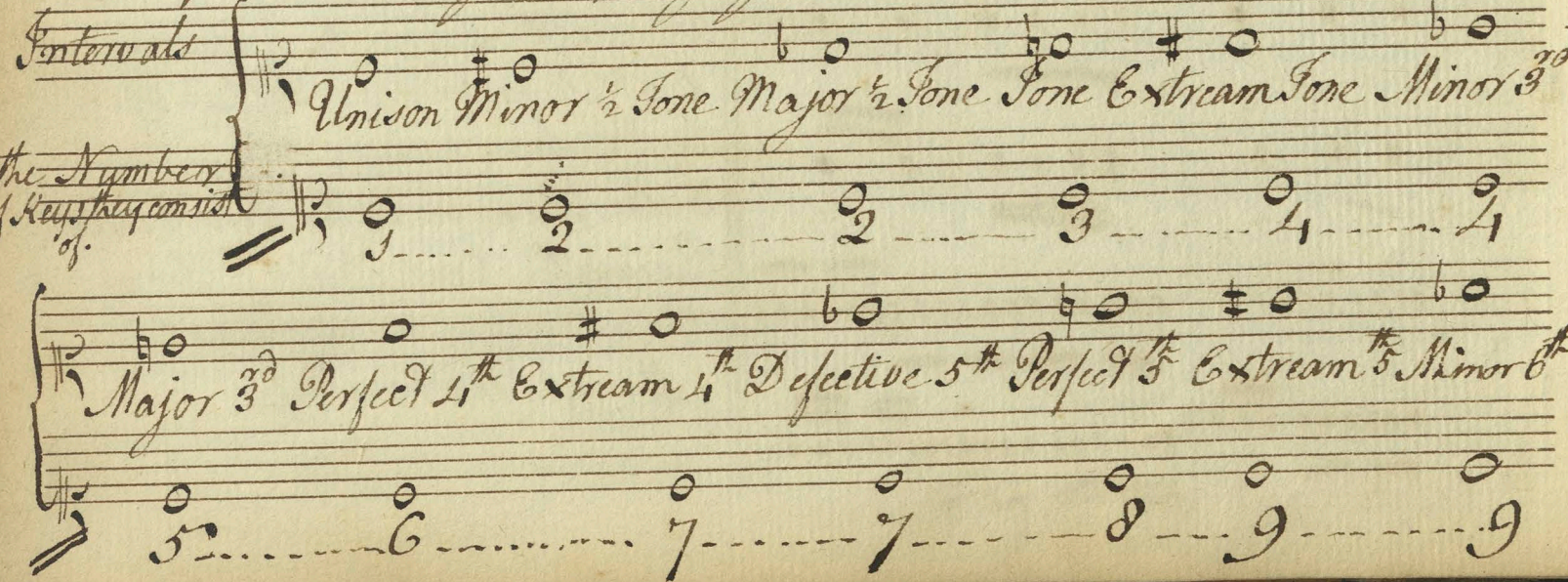
2nd In all these Moods for Time exprest by Big Figures, the upper Figure signifies the Number to be observ'd the Lower the Value of that Number as Relative to the Semibreeve

3 the Reason of the Semibreeve Being the time Note is because the Number one centers at the Semibreeve

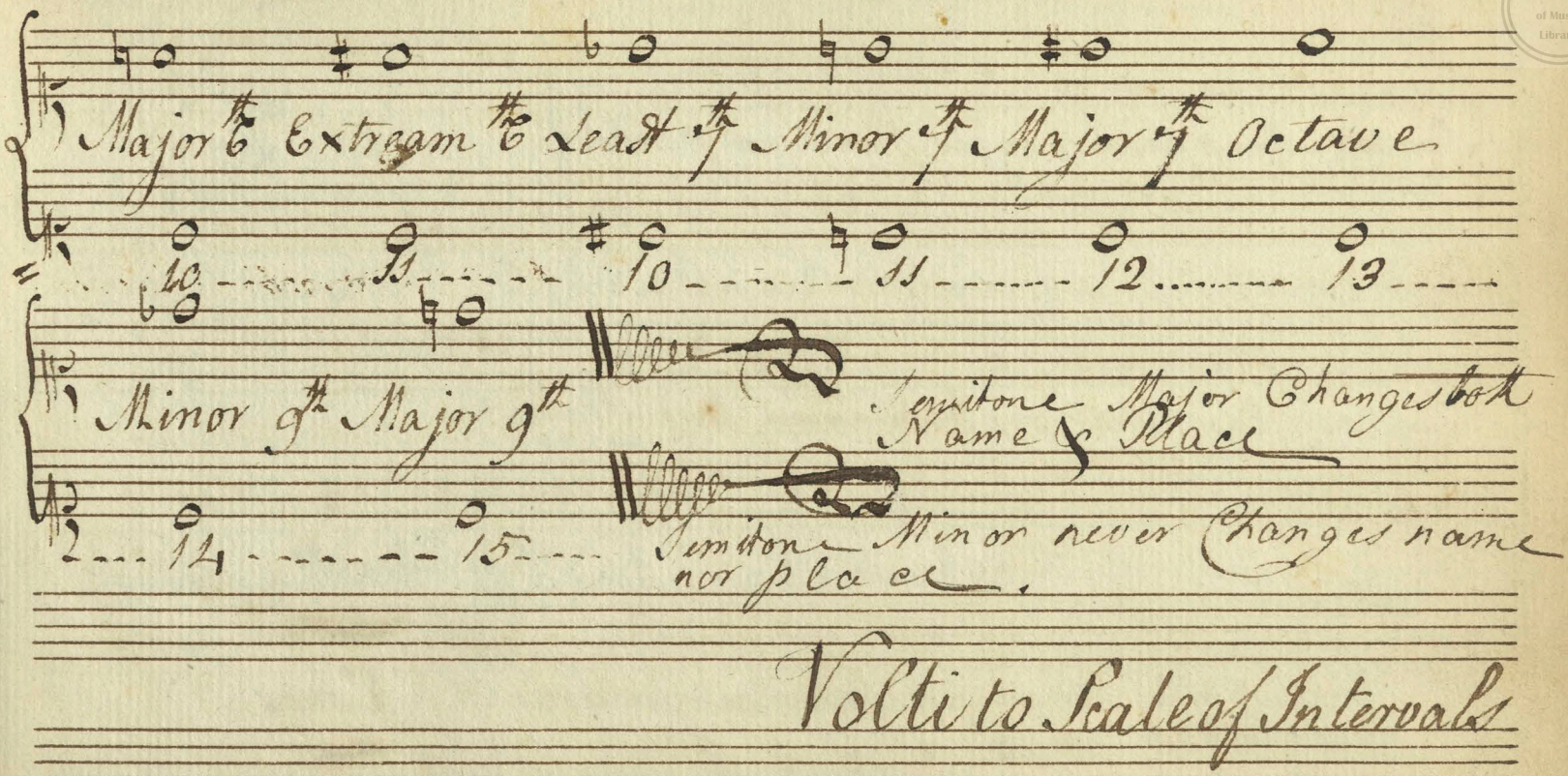
Intervals in Musick, are the Relative distances from one sound to another: when compard together and are less or Greater as they are nearer to or farther from the Sound Compar'd. *

NB Unisons are the only sounds which create no Intervals.

* and proceed in regular progression as in the underwritten example

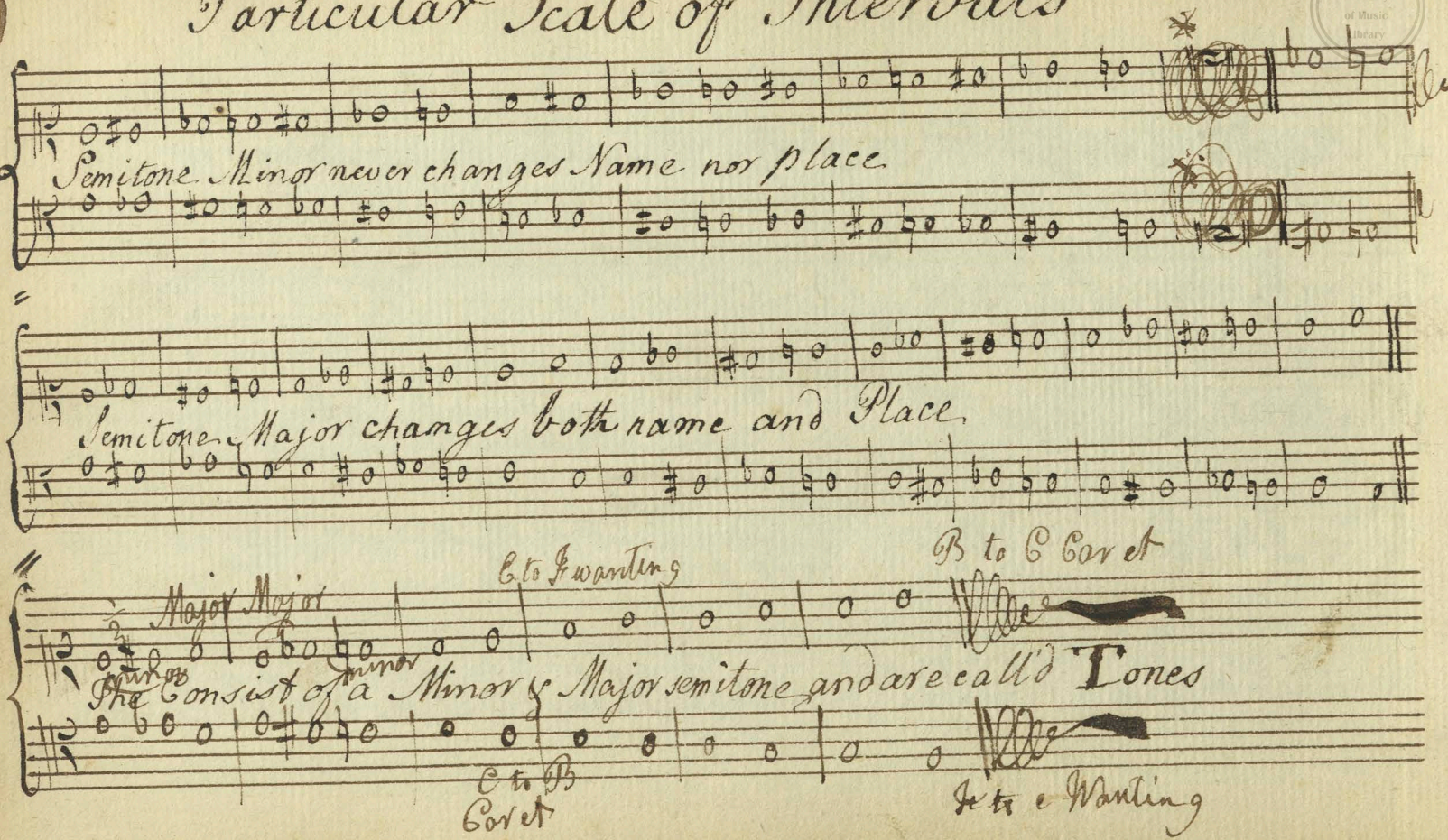


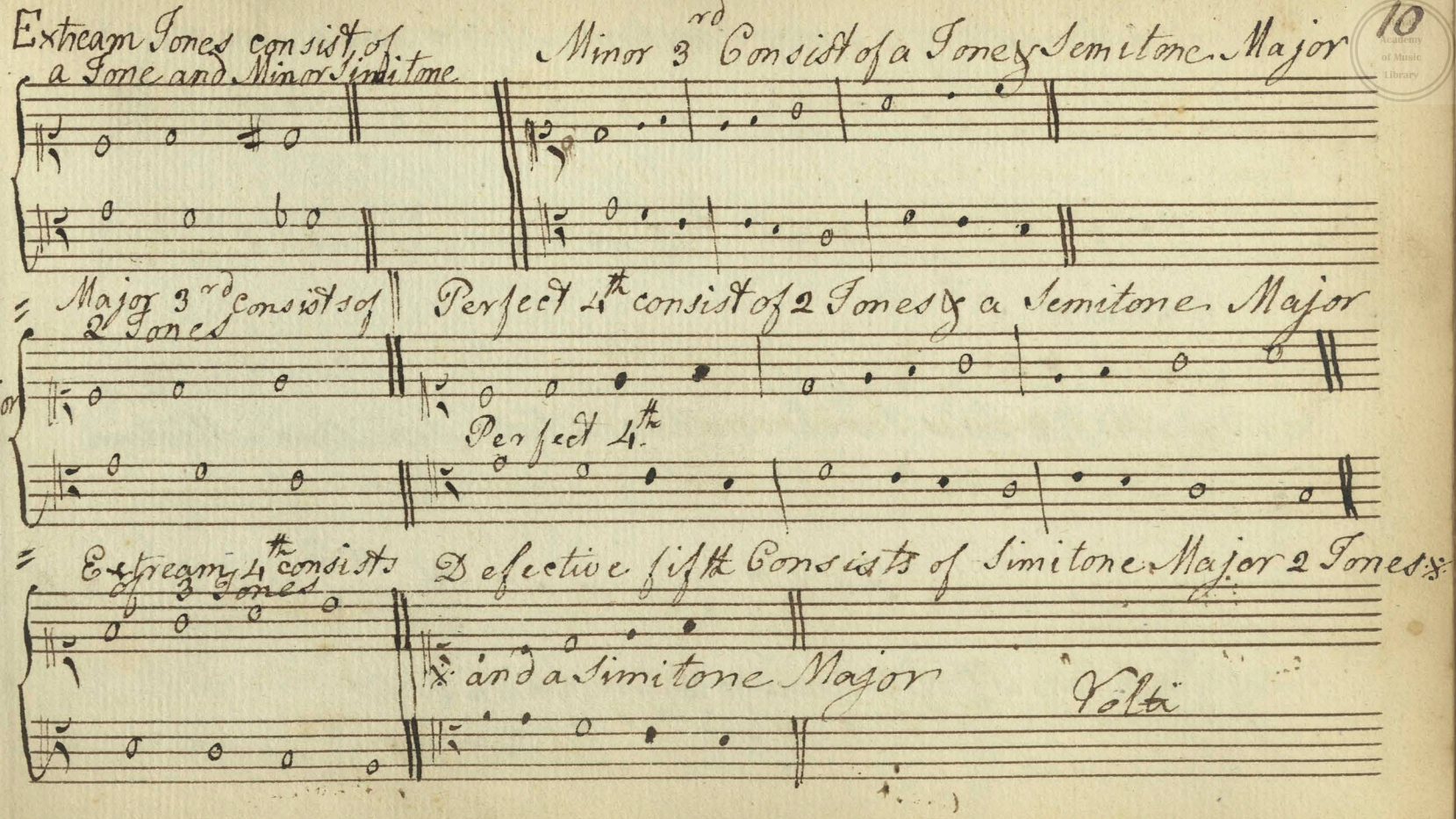
Royal Academy of Music Library



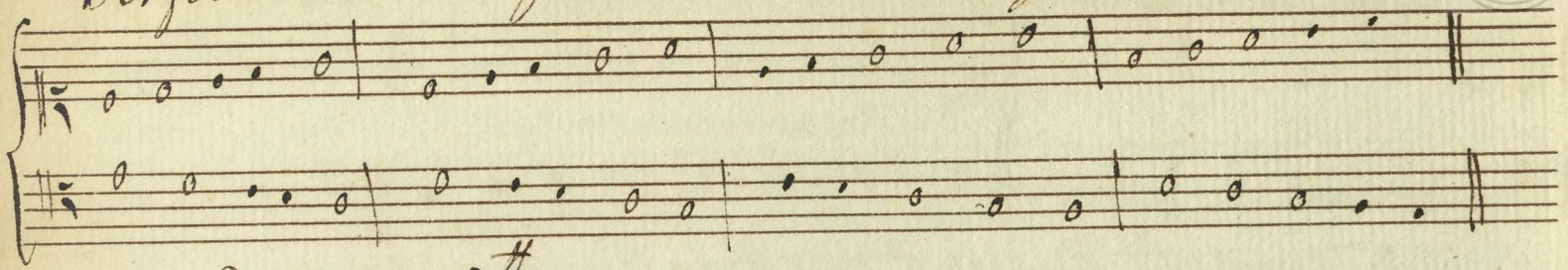
Volti to Scale of Intervals

Particular Scale of Intervals

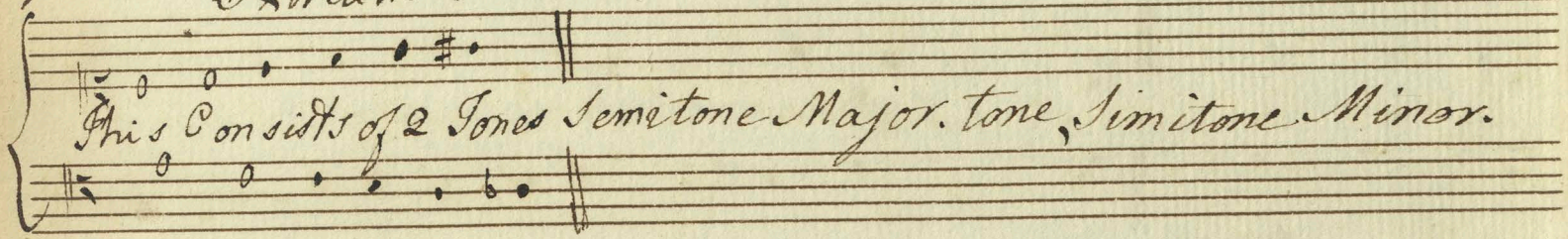



Extream Tones consist of a Tone and Minor Semitone
Minor 3rd Consist of a Tone & Semitone Major
Major 3rd Consist of 2 Tones
Perfect 4th consist of 2 Tones & a Semitone Major
Perfect 4th
Extream 4th consists of 3 Tones
Defective fifth Consists of Semitone Major 2 Tones
& a Semitone Major
Volti

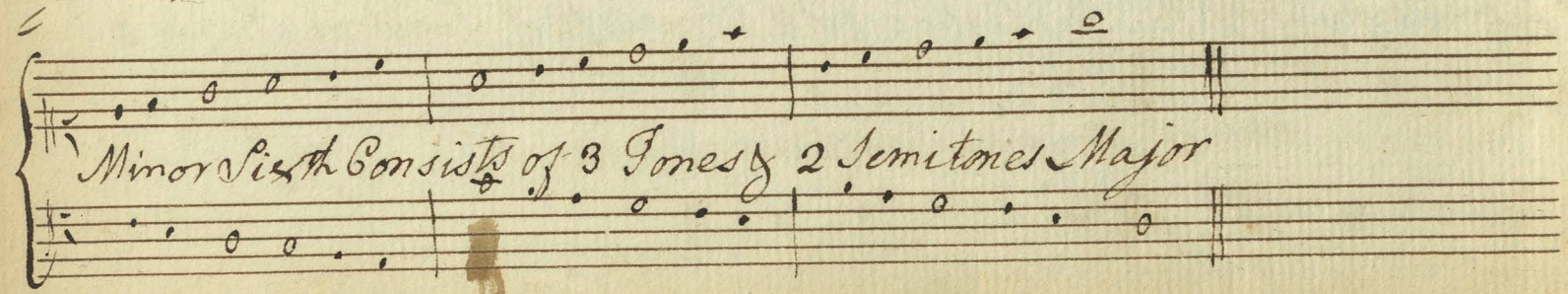
Perfect 5th Consists of 2 Tones Semitone Major and a Tone



Extream 5th



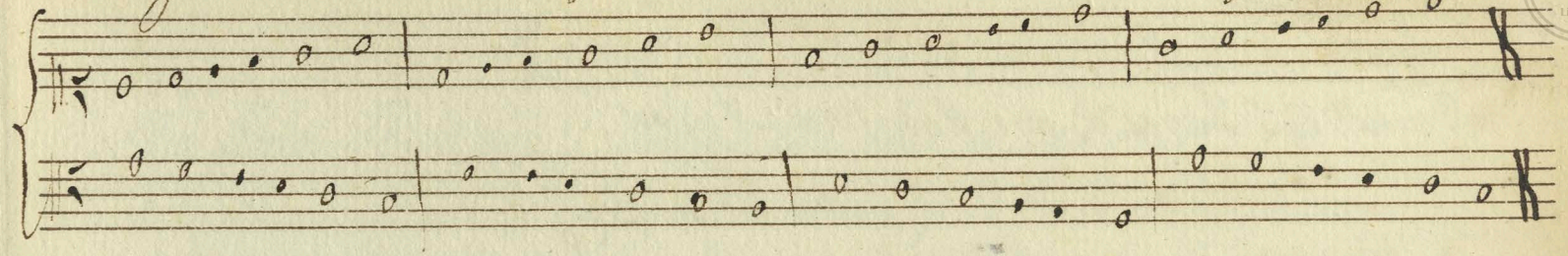
This Consists of 2 Tones Semitone Major. tone, Simitone Minor.



Minor Sixth Consists of 3 Tones & 2 Semitones Major

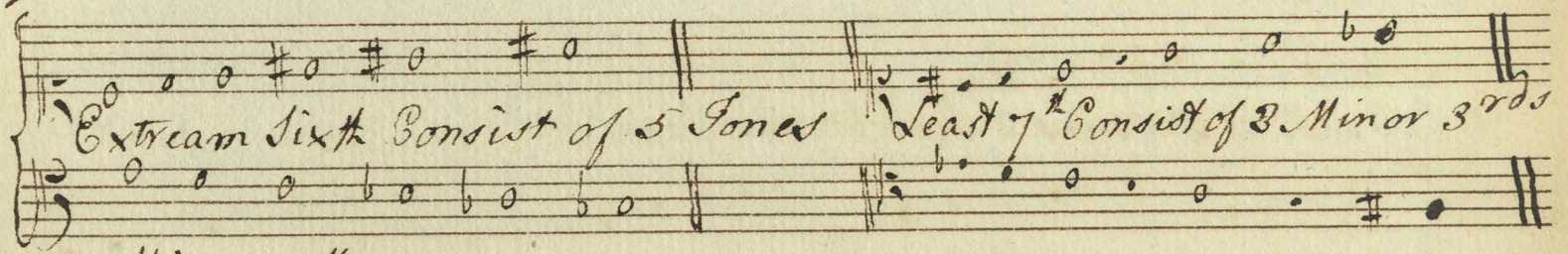
Royal Academy of Music Library

Major 6th Consists of 4 Tones and a Semitone. Major

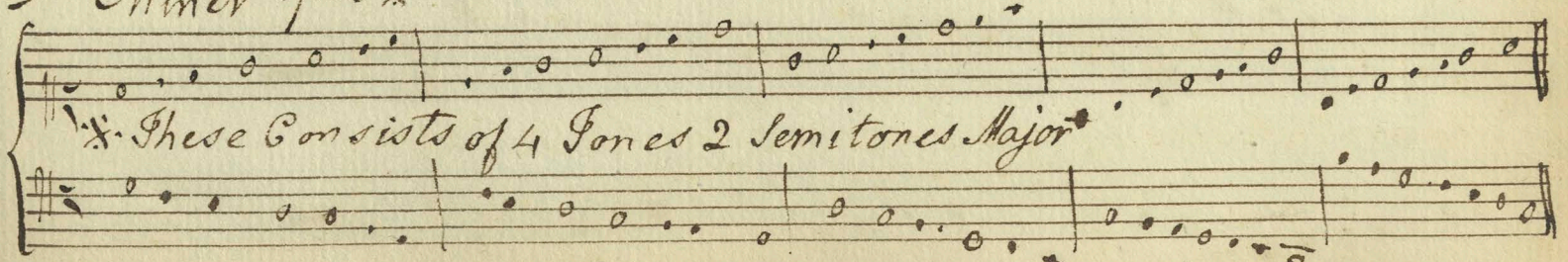


Extream Sixth Consist of 5 Tones

Least 7th Consist of 3 Minor 3rds



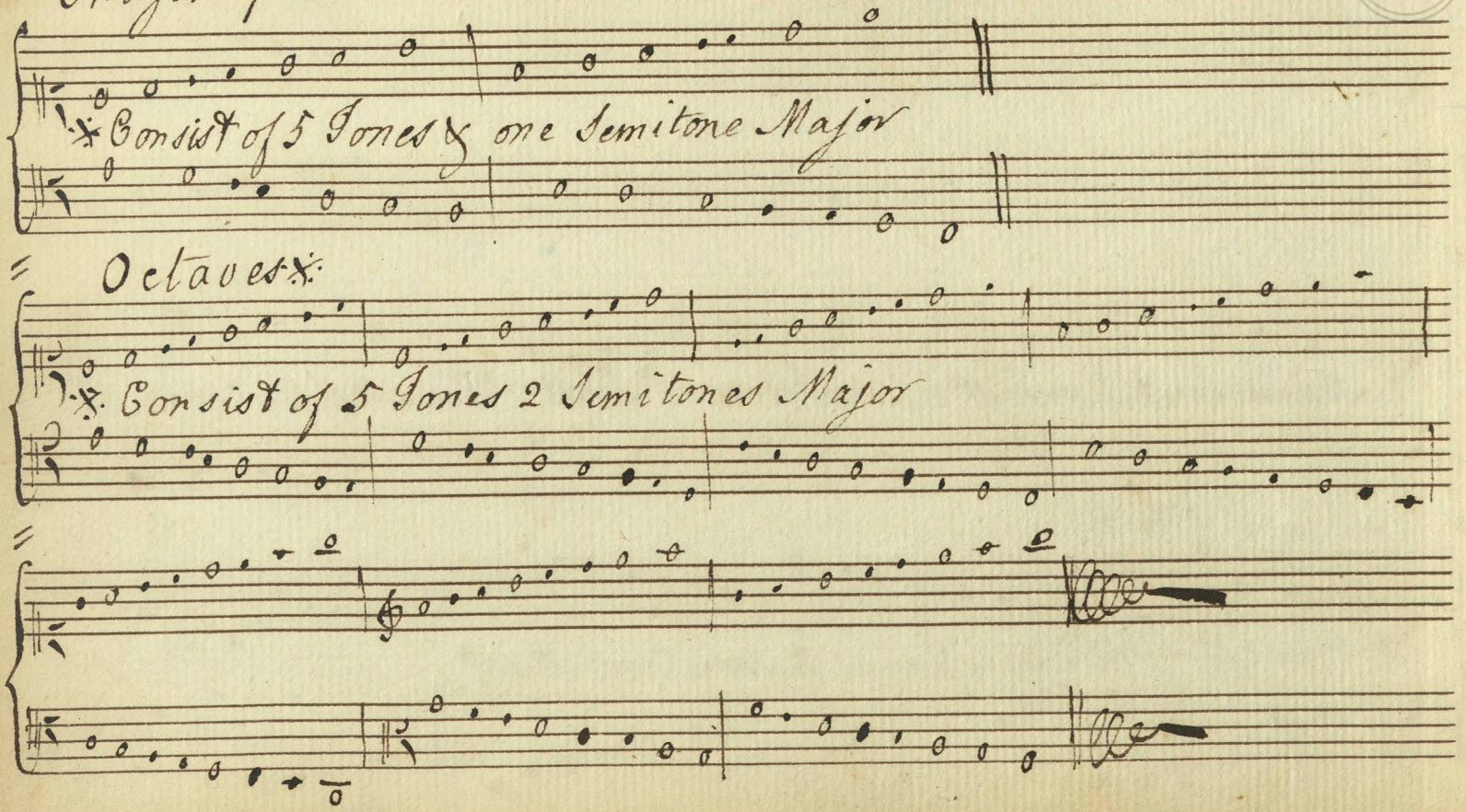
Miner of the *



*. These Consists of 4 Tones 2 Semitones Major

Volti

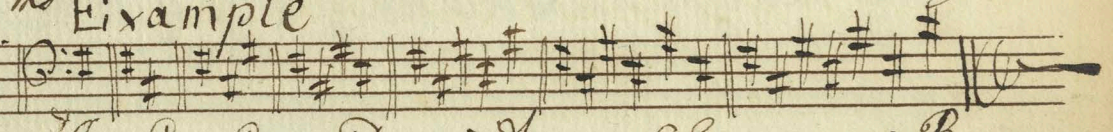
13 Major 7ths ✻



Royal Academy of Music Library

Sharp's and Flats.

A Sharp is marked thus (♯) and raises a note (before which it is set)
Half a Tone There are 7 Sharps the first is set on F (The Reason of
Which is Because every key has a true fifth but B♭ from B to F
which makes it F♯
is a false fifth so that you are obligd to raise the F half a Tone
That Produces the first Sharp) the Rest are discovered by rising by
5ths & falling by 4ths Example



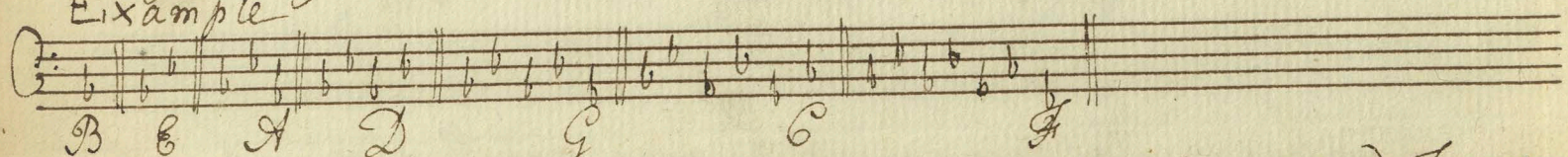
NB a Sharp resembles a double Cross. The last Sharp of any
Number in Solfaing must be supposed B Natural or the
Syllable Si &c.

Volti Continued

Sharps and Flats (Continued)

There are also seven Flats (which lower a Note (before which it is set) half a Tone the First is set on B (the Reason of which is Because every Key hath a true Fourth but F so that ~~[illegible]~~ from F to B Natural is 3 Tones (or an Extream 4th) & you are obligd to lower the B half a Tone which Produces the first Flat & the deficency then which was between F & B. will be between B & E then Lower the E Half a Tone ~~[illegible]~~ c. c. the Rest are discoverd by Rising by 4ths & falling by Fifths.

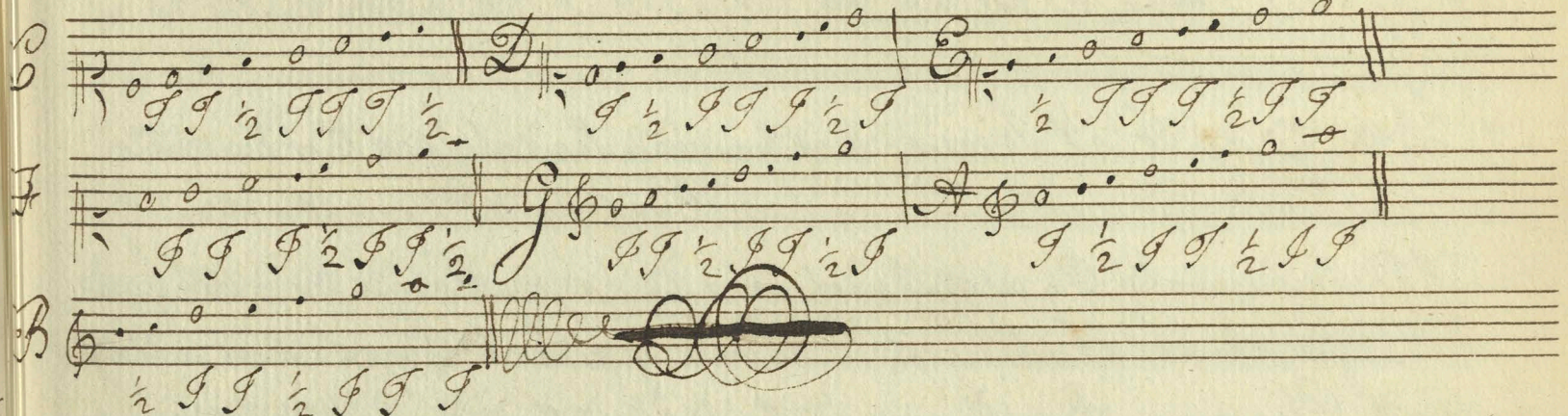
Example



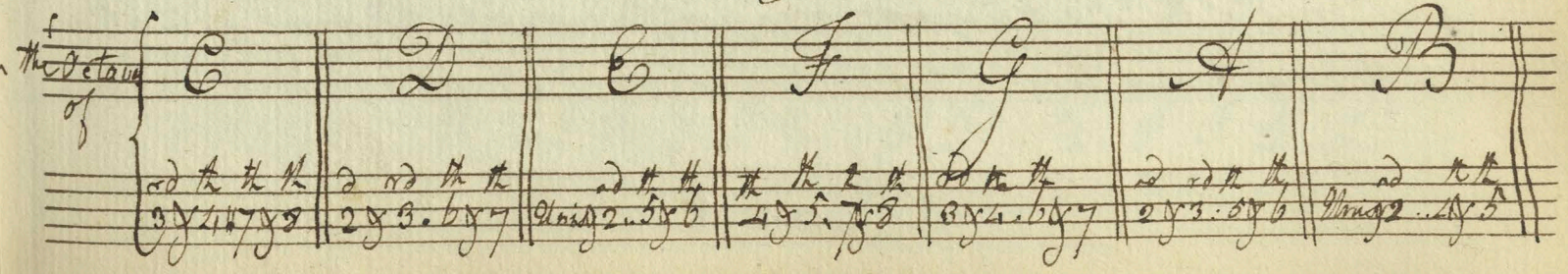
N.B the Last flat of any Number in Solfaing must be supposed For the Syllable Fa.

A Natural ♮ reduces a note before (which it set) to its Original State

The Natural (or Diatonic) Scale of the Seven Octaves

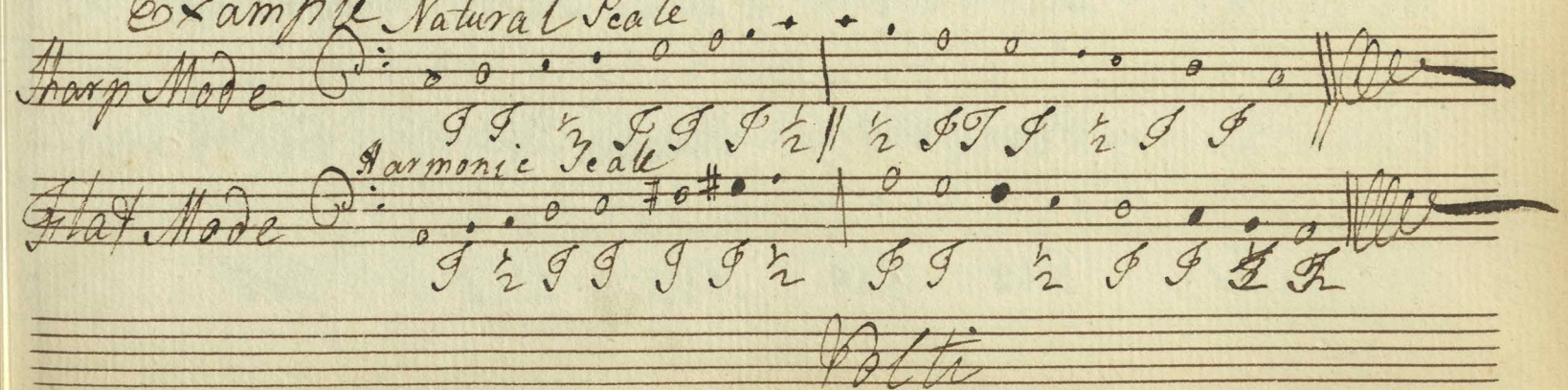


A Scale where the Semitones lye in the Seven Octaves



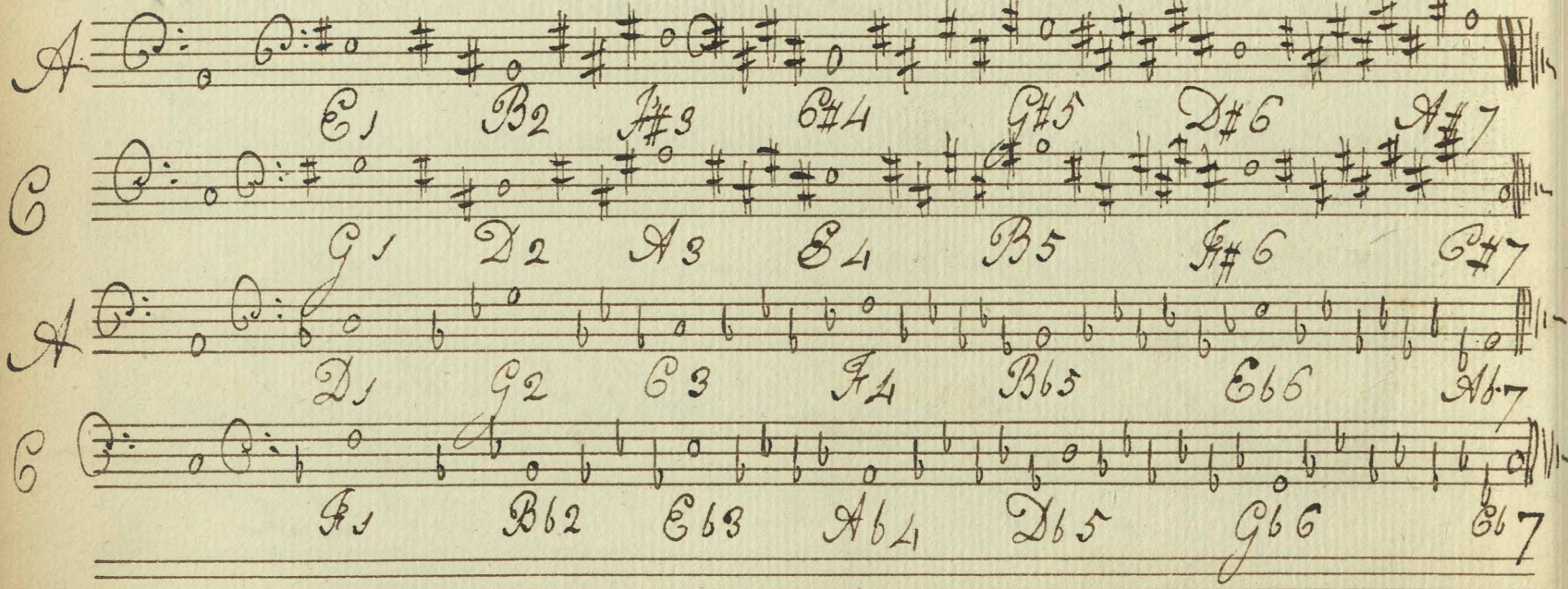
17. The Ancient Composers use 6 of the Octaves as Keys Viz C. F & G as Sharp Keys (they having there greater third above the in Unison) and A. D & E as Flat Keys (they having their Lesser third above their Unison) B is not used as a key Because it has not a true fifth The Moderns use only E♭ as a Model for all Sharp Modes and A♭ as a Model for all Flat Modes to either of Which they Liken all other Keys at Pleasure By Placing at the head of the Stave such a number of Sharps or Flats (From one to seven) as are Necessary to Place the semitones of the Keys you have occasion to use into the same situation which they hold in either of those Originals. This is Called Transposition

In all Sharp Modes the Diatonic (or Natural) Scale is the Same Ascending and Descending. In all Flat Modes ascending throughout the Octave the Sixth & Seventh must be Sharpned as they are not so by Nature: this is Called the Harmonic Scale but in descending from the Octave to the Unison they move in their Natural State



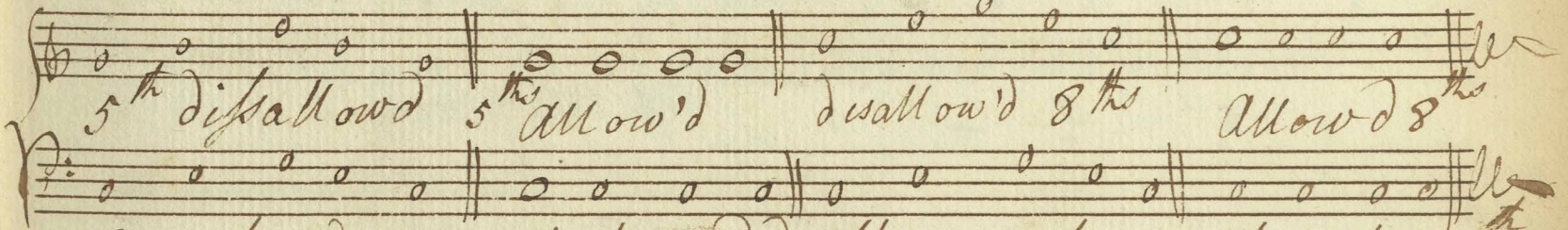
Volti

The Number of Sharps or Flats as are Necessary to be placed at Head of the Stave when any of the Keys (of 8 Staves) are to be made like C or A



Rules for Thorough Bass or Composition

When you sit down to Compose a Bass in 4 Parts (or Anthem &c.) you must take care to avoid all 5ths or 8ths as they are very displeasing to the Ear and not allowd by the Best Masters

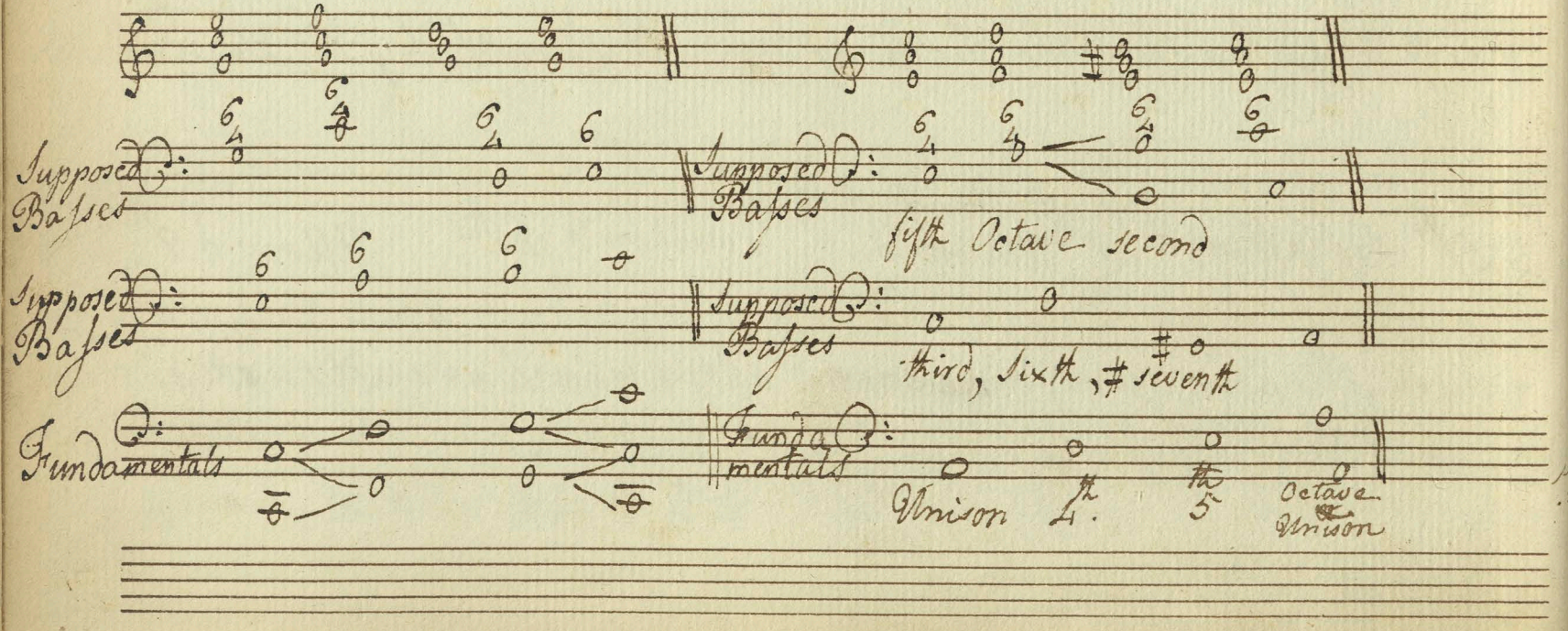


You shoud allways ascend after you have Struck a 7.
but this is a very small fault

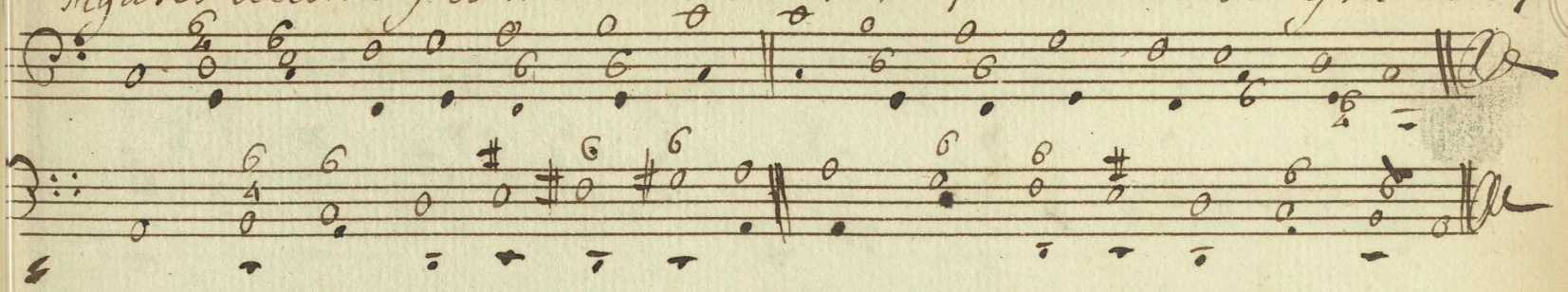
Rules for Thorough Bass

the Little dots under the notes shew the Fundamentals to each note

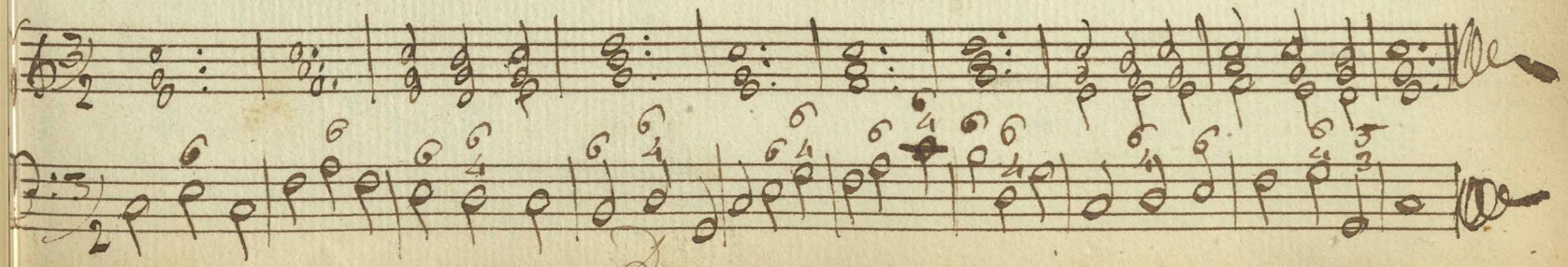
The First Root in the Sharp & Flat Modes



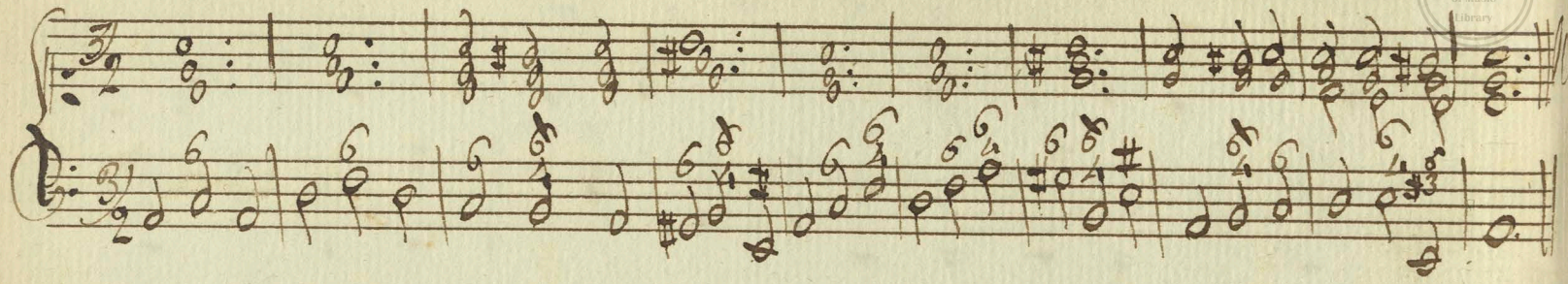
Example shewing how the Octaves of the two modes must be Figured according to this Rule when they rise and Fall Gradually



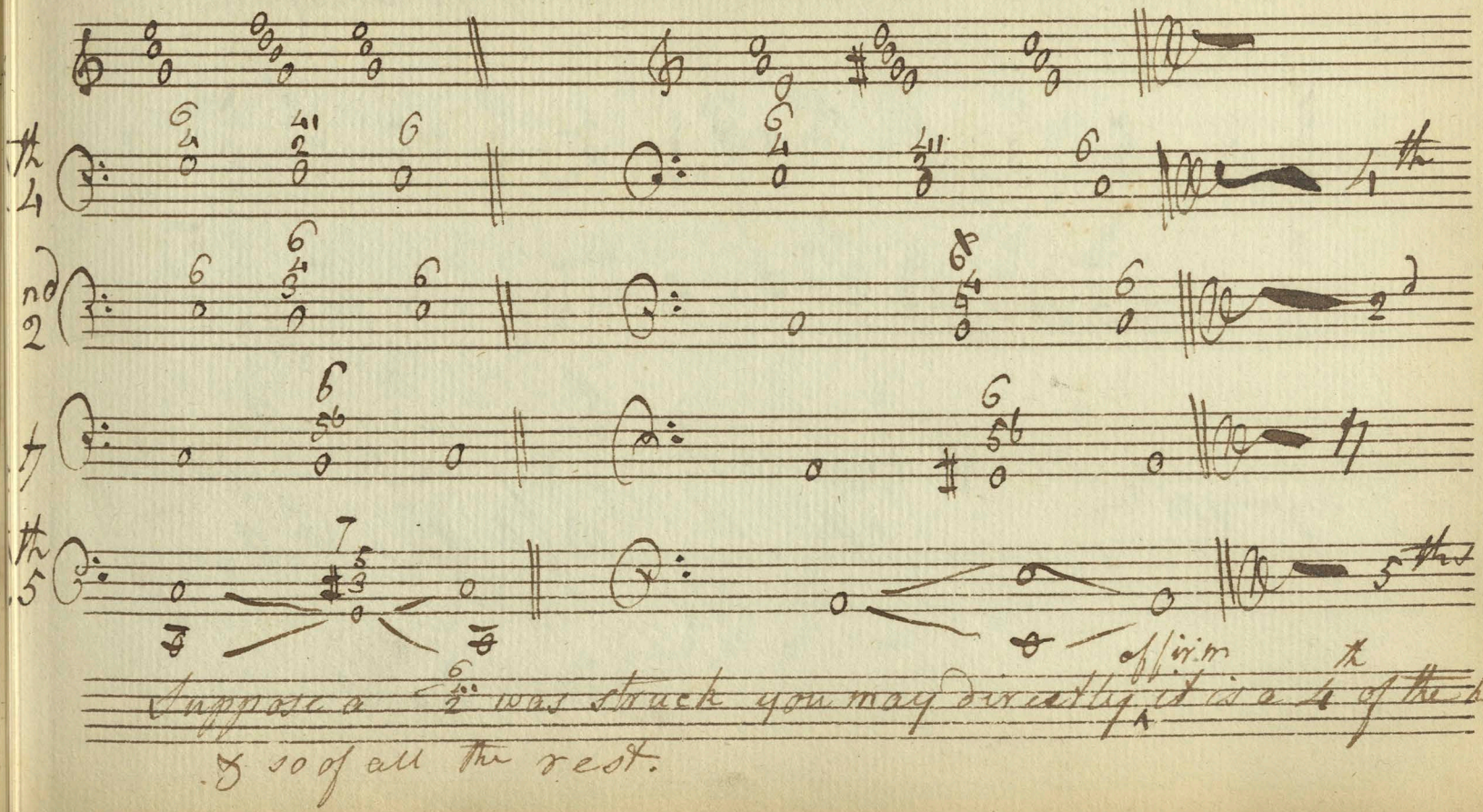
Example Shewing the Supposed Bass to the three Fundamentals more Clearly



23 Flat Mode First Root Continued

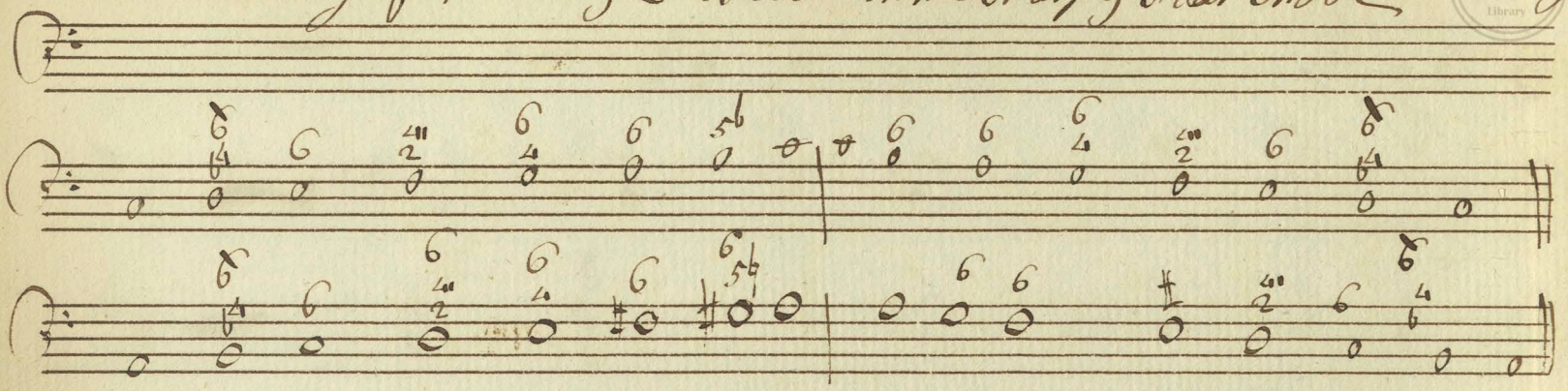


The Second Root



Suppose a $\frac{6}{2}$ was struck you may directly it is a 4 of the key
& so of all the rest.

The Manner of Accompanying the Scale Ascending and Descending According to the 1st & 2nd Roots in the Sharp & Flat Mode



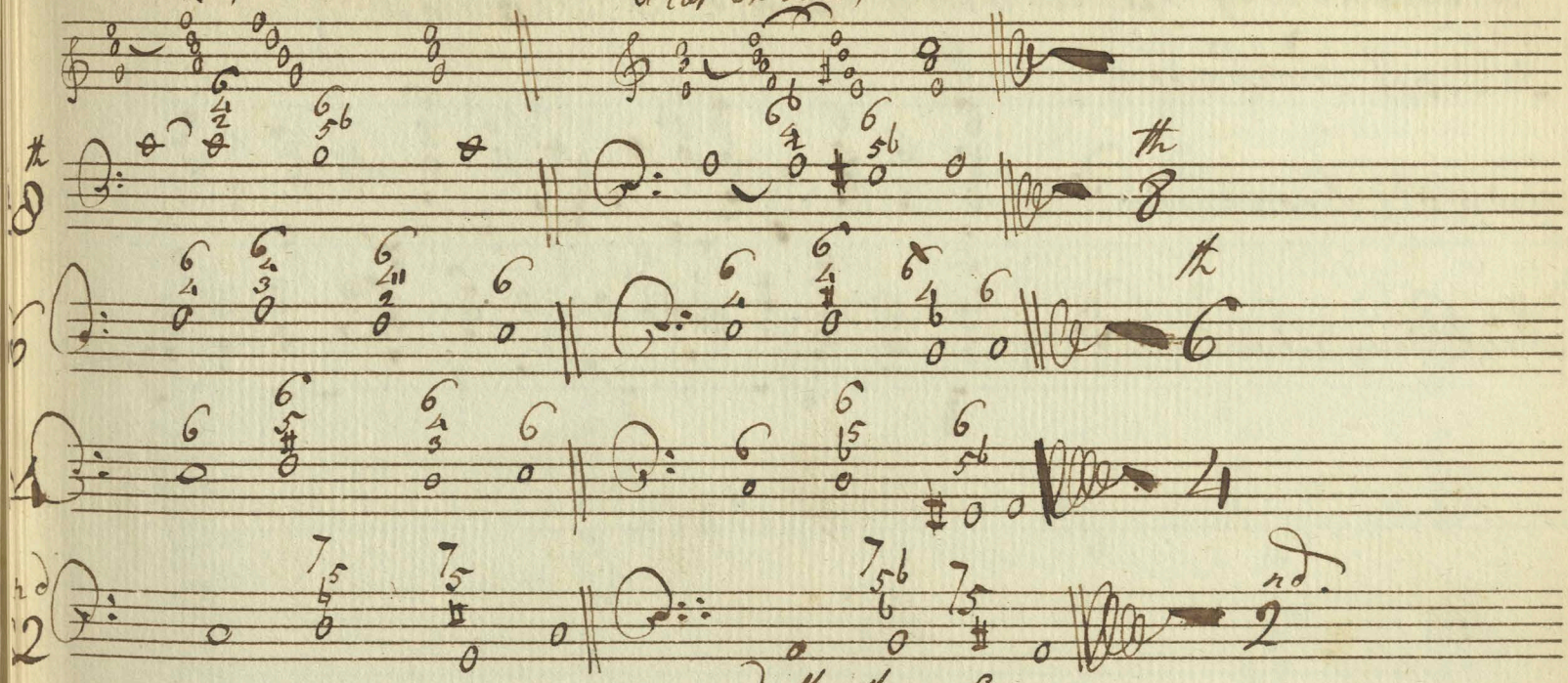
The Second Root is a Sharp 3rd 5th & 7 on the 5th of a key when the Harmony of the Unison or one of the Supposd Basses Follows

Royal Academy of Music Library

The Third Root

Sharp Mode

Flat Mode

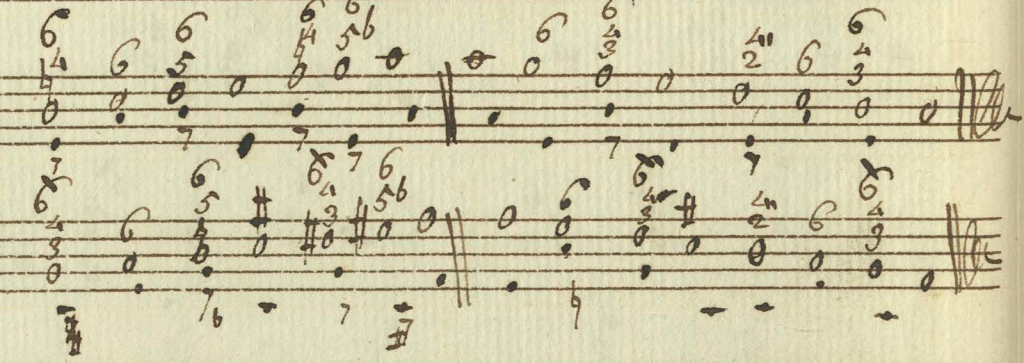


The Third Root is a flat 3. 5 & 7 on the second of a key When the Fifth (or its Harmony) or one of the Supposd bases follow.

The Manner of accompanying the Scale ascending and Descending according to the 3 Rootes

the 3d Root Continued

C ascending & Descending

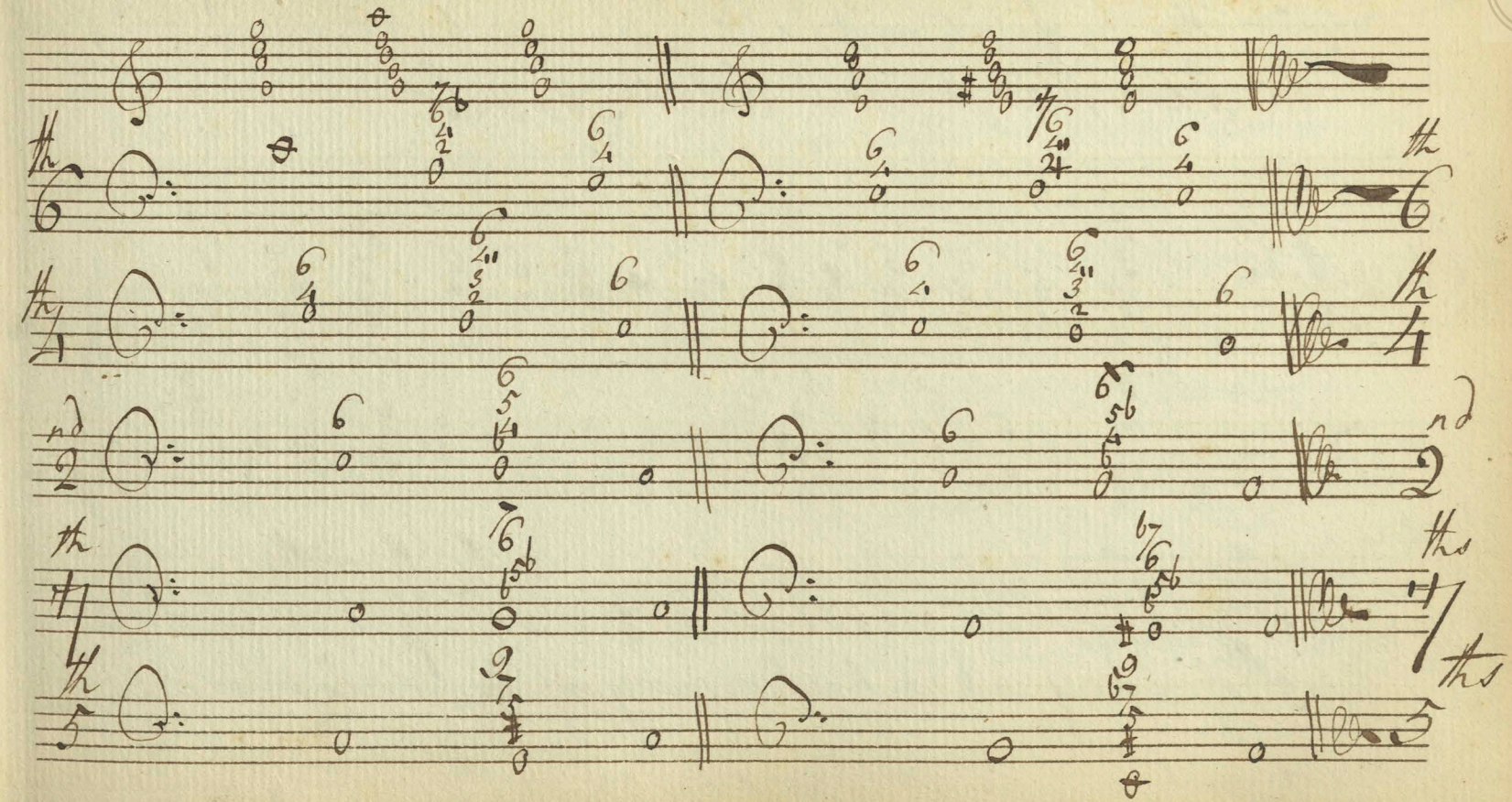


E flat Mode Rising & Falling

Academy of Music Library

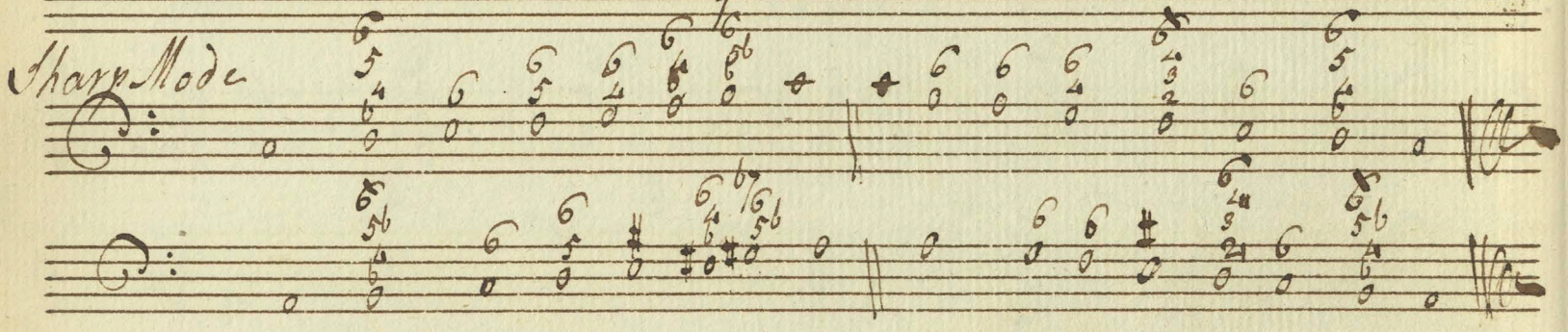
The Fourth Root

Royal Academy of Music Library



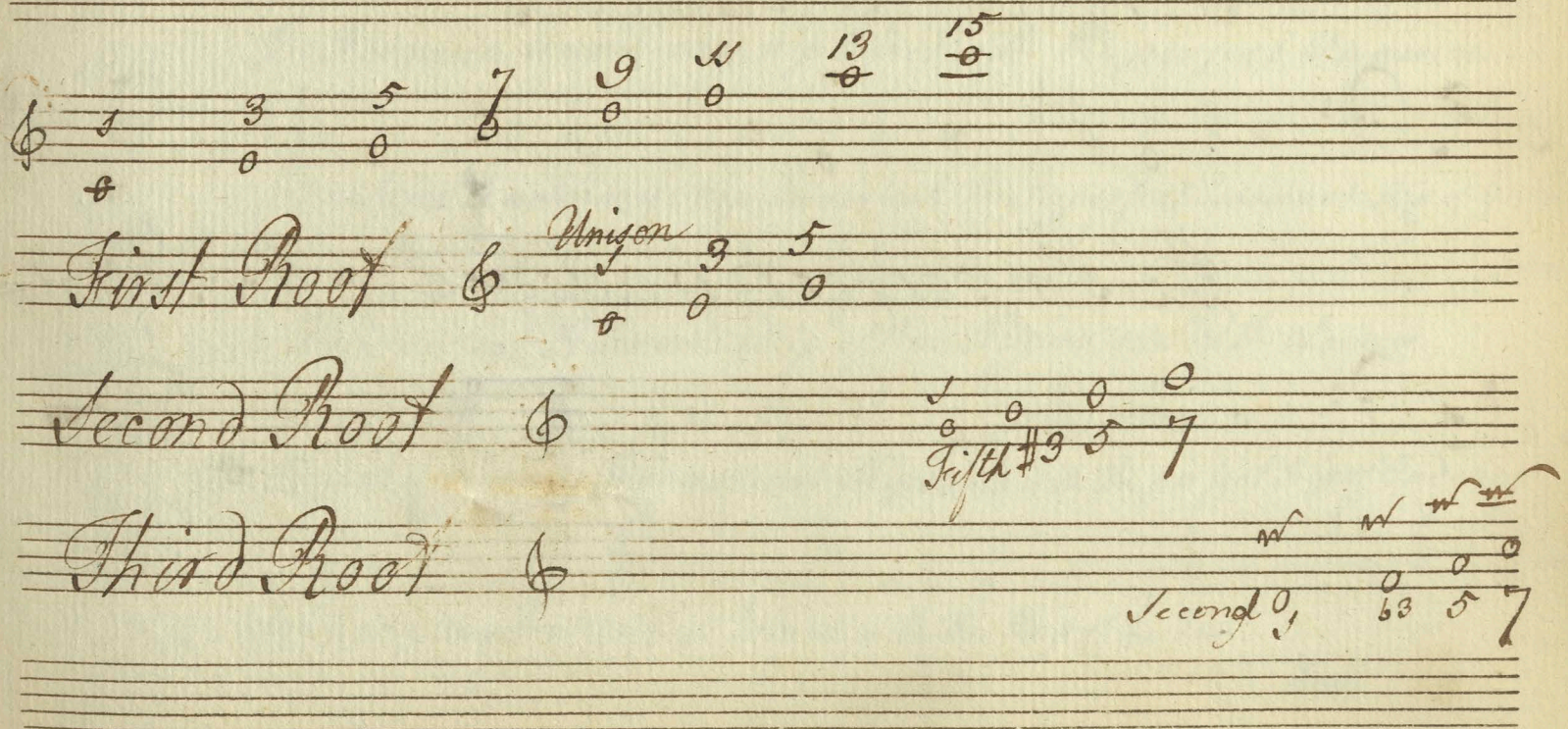
Example of the Octaves ascending & Descending with the additional Figuring by the 4th Root in the Sharp and Flat Moded

Sharp Mode



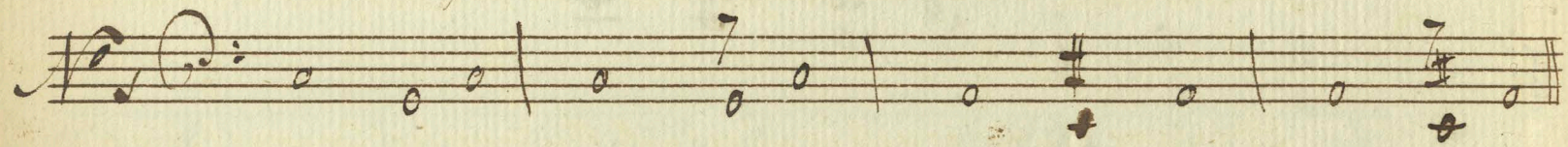
The Fourth Root is a ♯ 3rd. 5th. 7th & 9th upon a 5th of a key when the harmony of the unison or one of the Supposd Basses Follow.

The Origin of the 3.rd for 1.st Roots

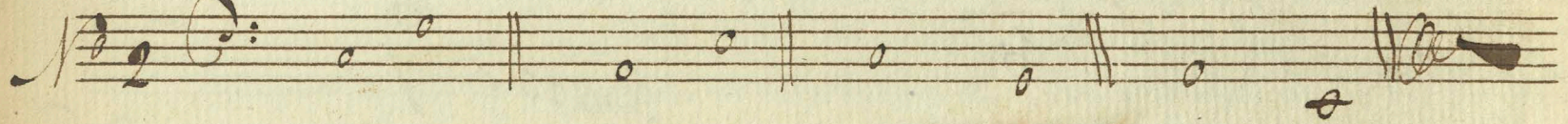


# of Cadences

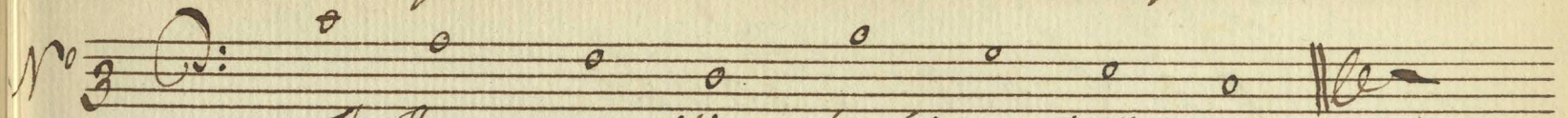
Perfect Cadences



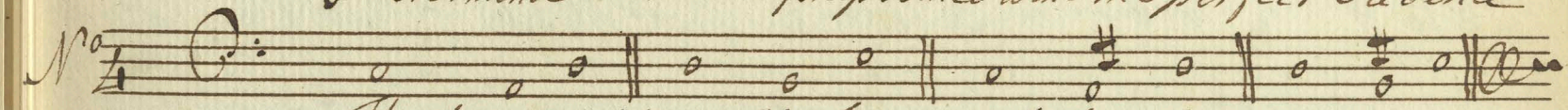
the Imperfect Cadence called Rip of Guido



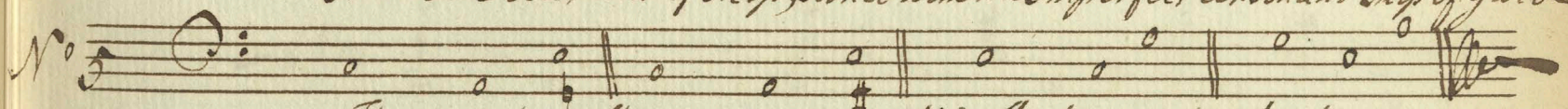
The Perfect Harmonic Auxiliary Skip of Third Lower



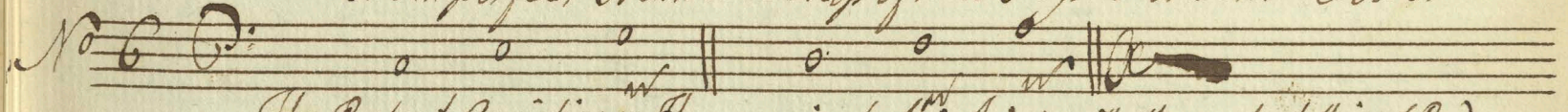
The Harmonic Auxiliary Skip Joined with the perfect Cadence



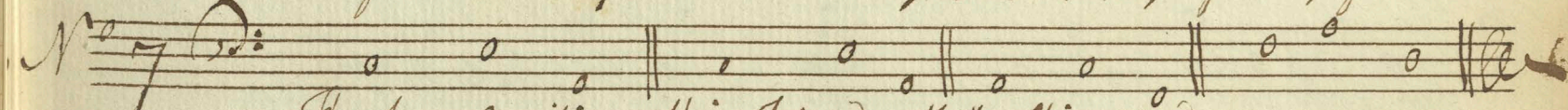
The Same Auxiliary Skip, Joined with the Imperfect Consonant Skip of Guide



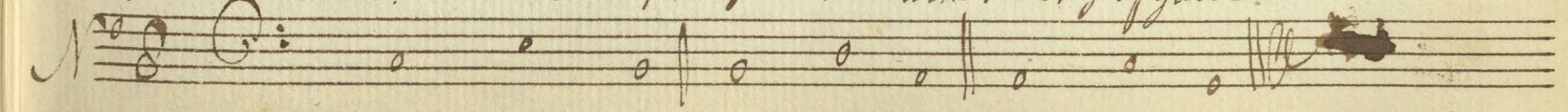
The imperfect Harmonic Skip of third Higher or Sixth Lower



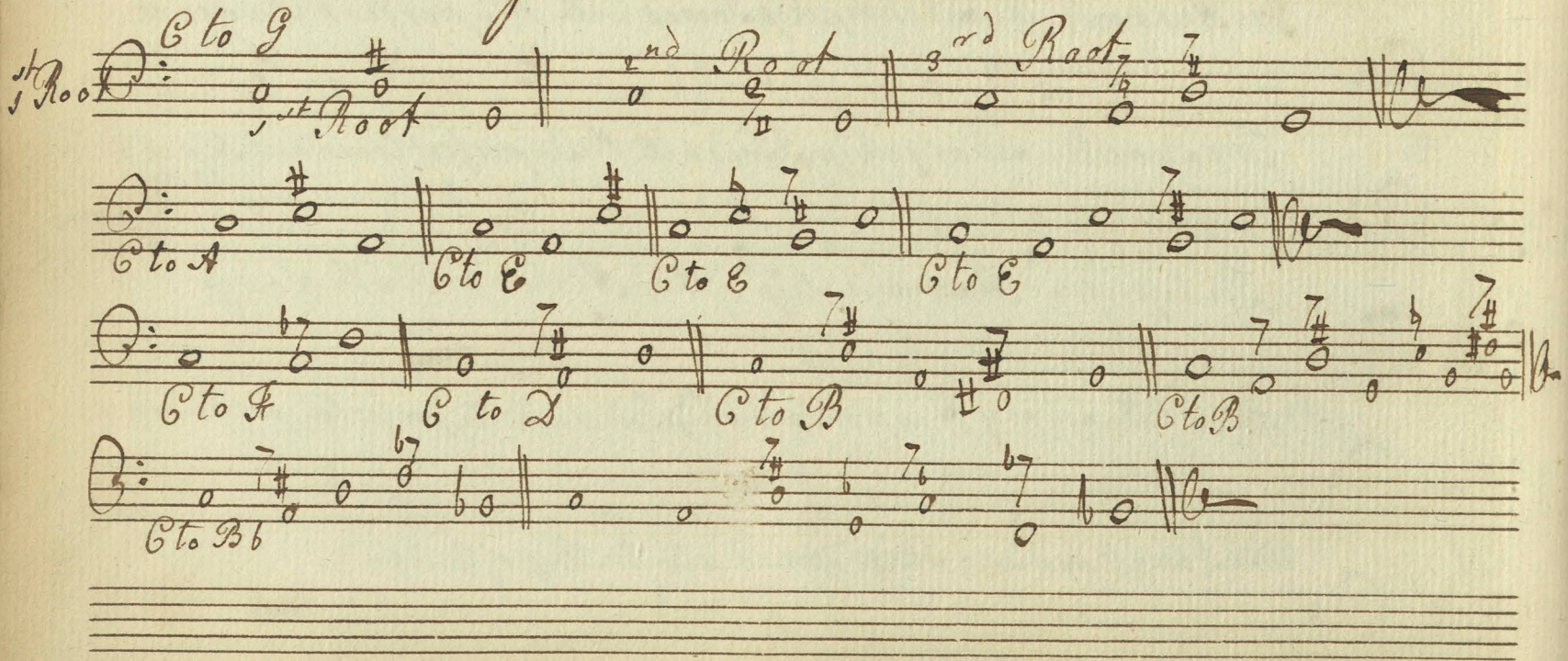
The Perfect Auxiliary Harmonical Skip Joined with the perfect Skip of Cadence.



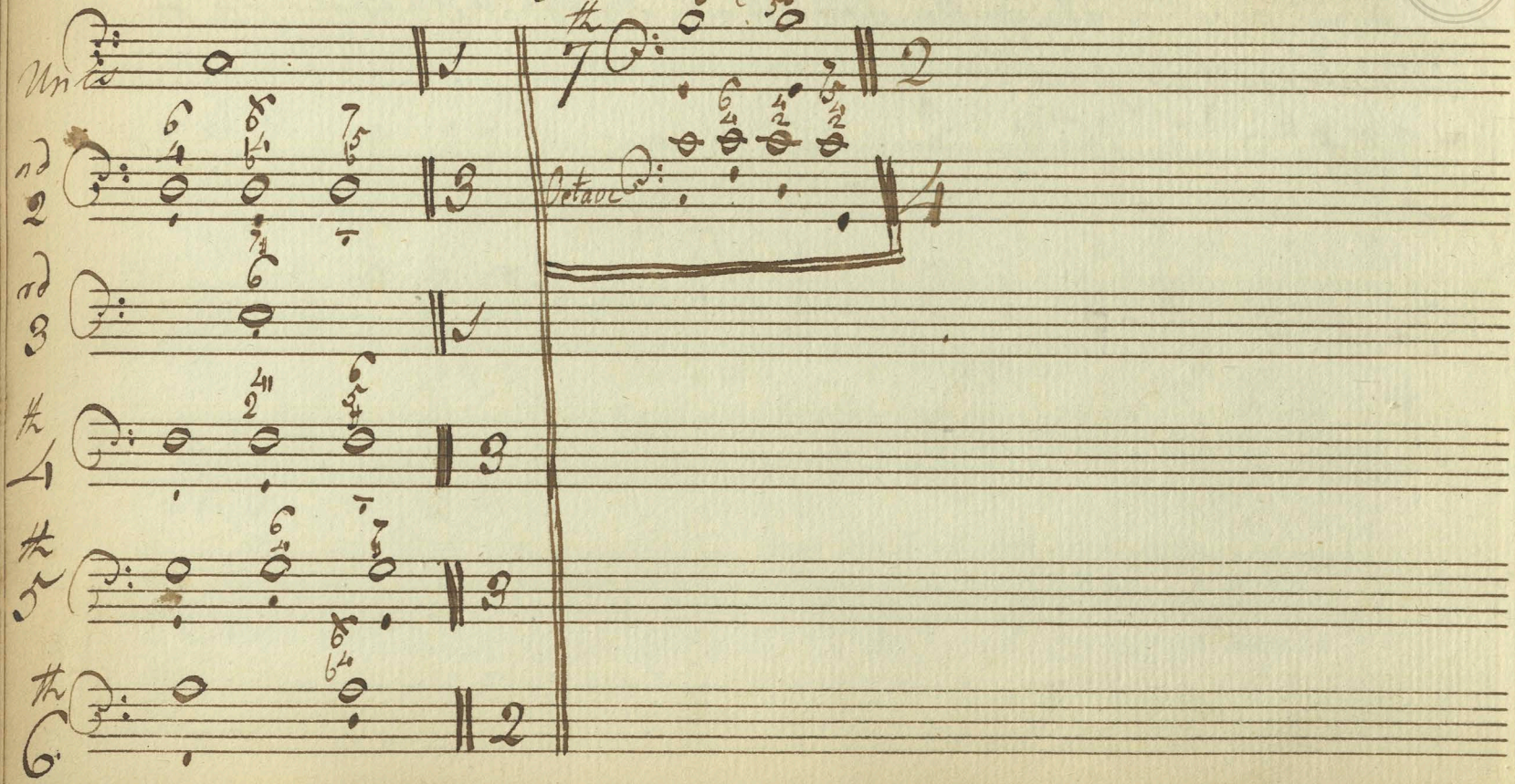
The Same Auxiliary Skip Joined with the Skip of Guide



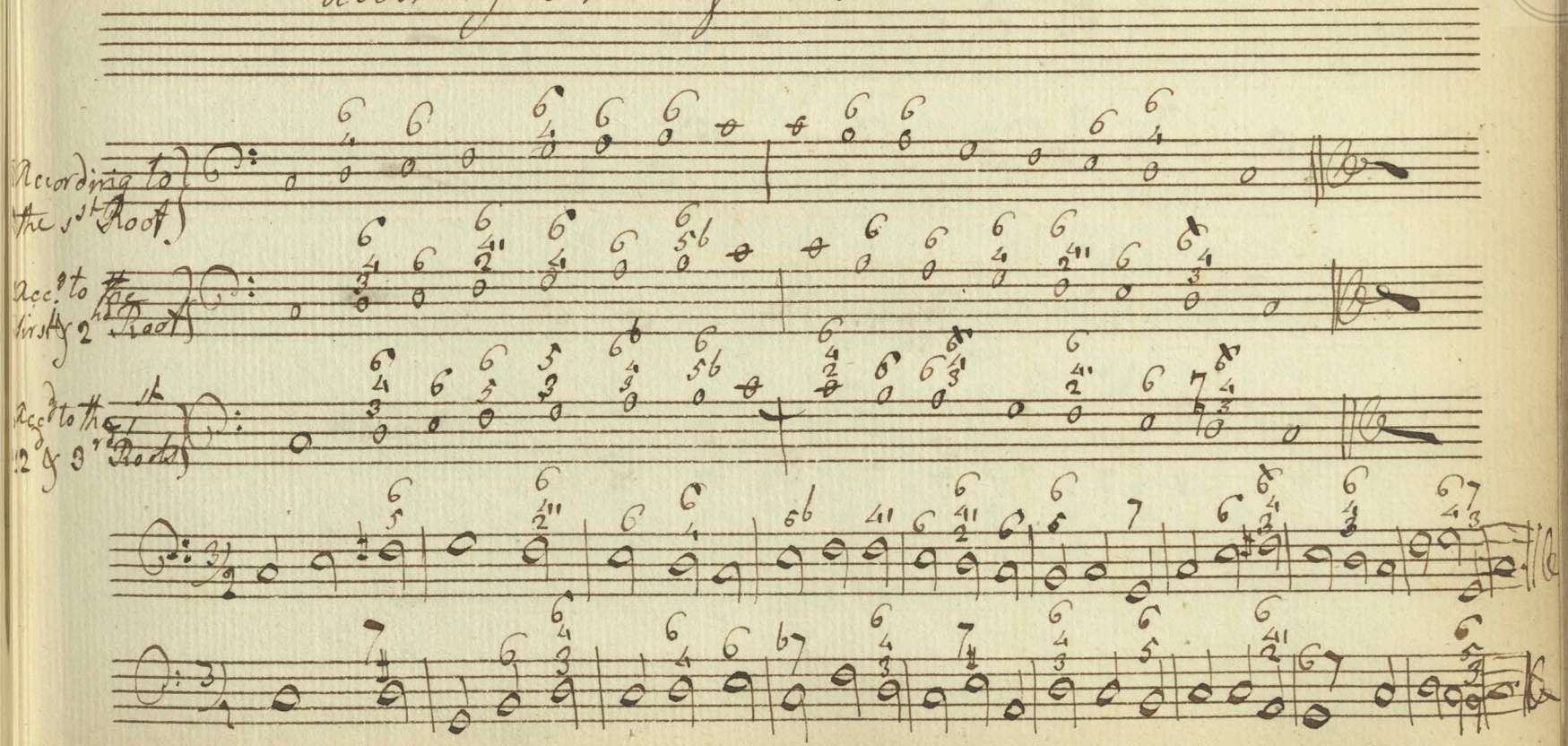
Examples of Going from one key to another by means of the Three first Roots



The Various figuring's every note has according to the Rules (the little dots underneath the Notes shew the Fundamentals)

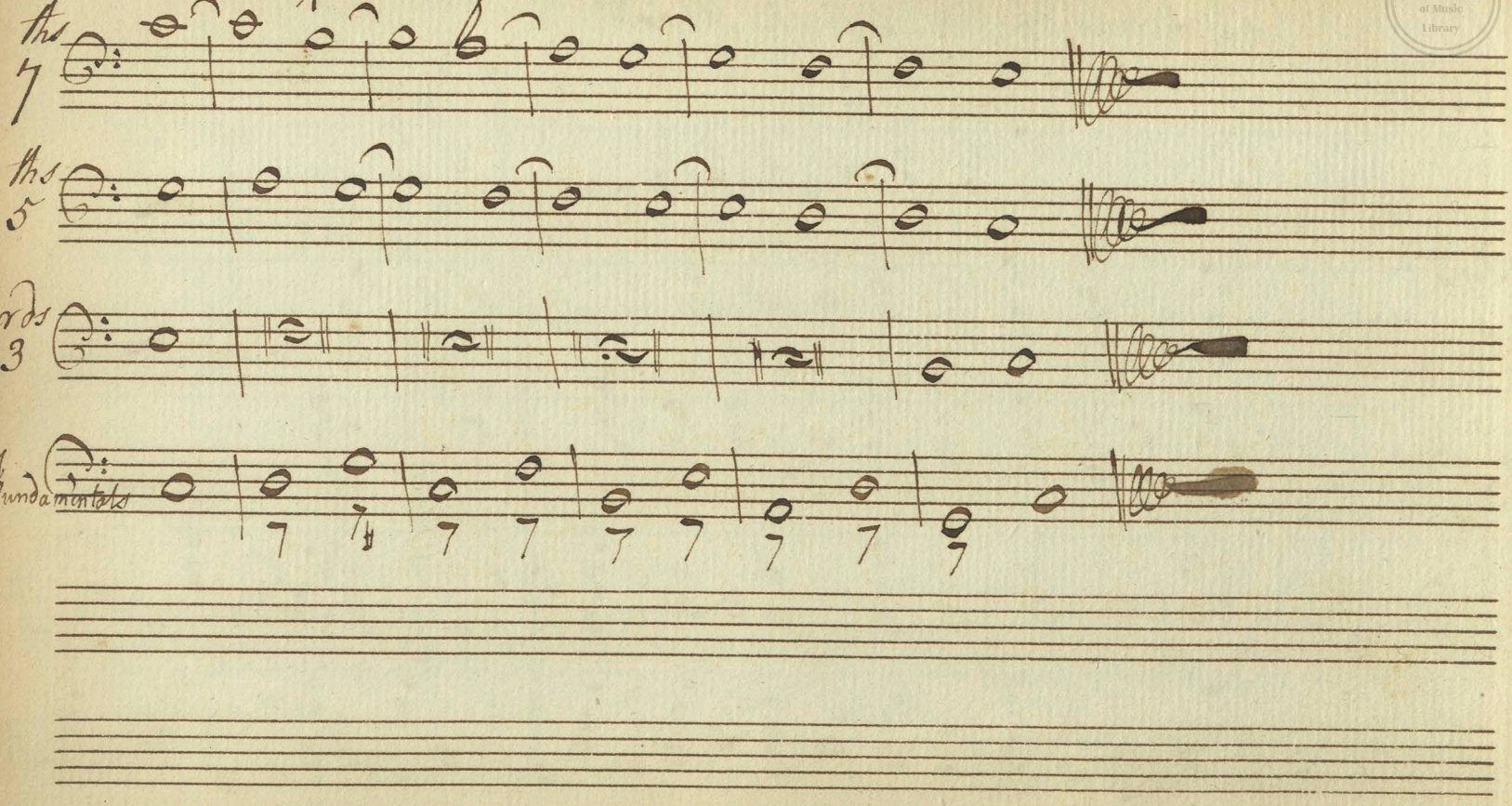


The Manner of Accompaning the Octave ascending & Descending according to the 3 first Rods

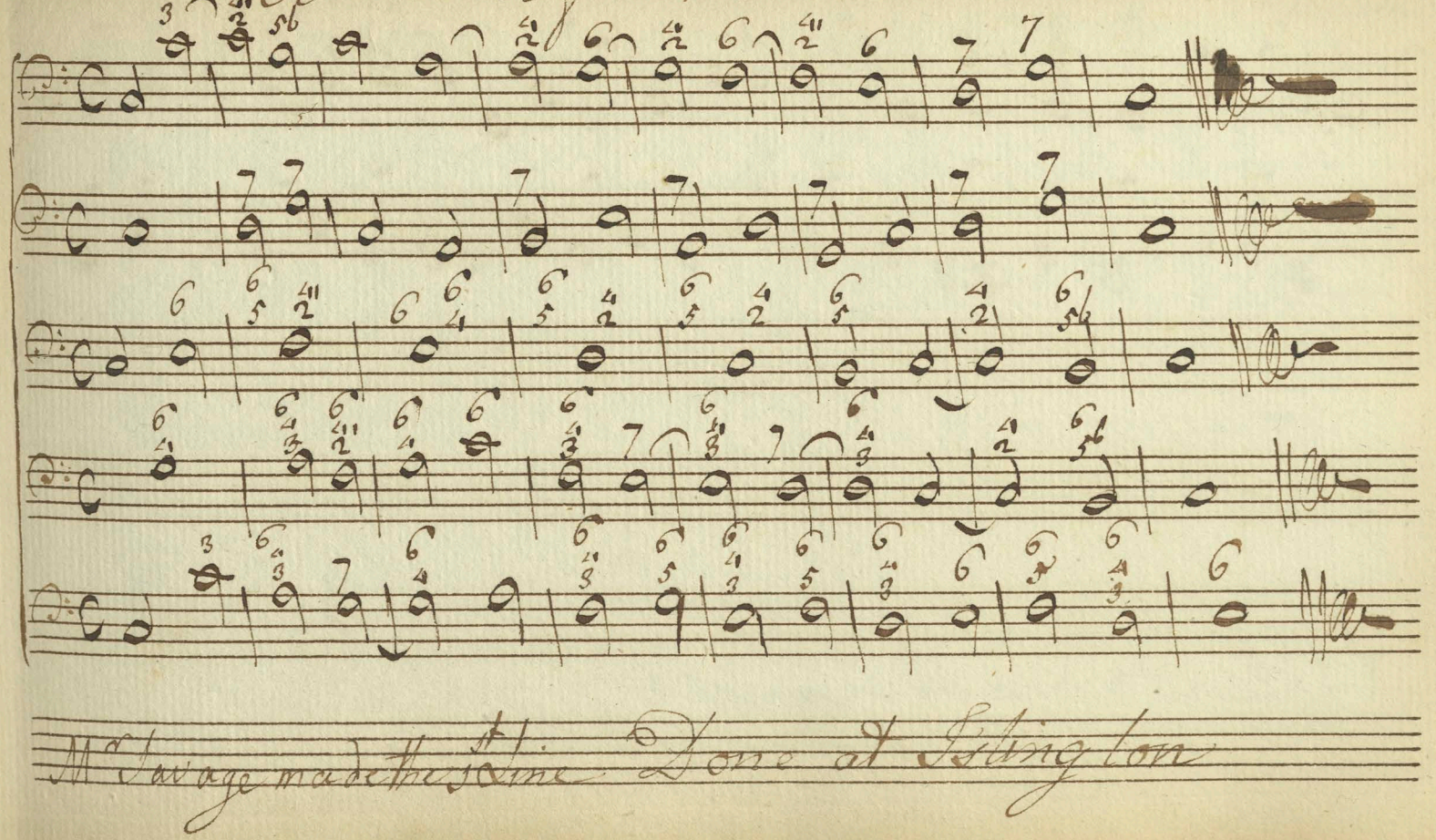


Royal Academy of Music Library

A Regular Series of Fundamentals



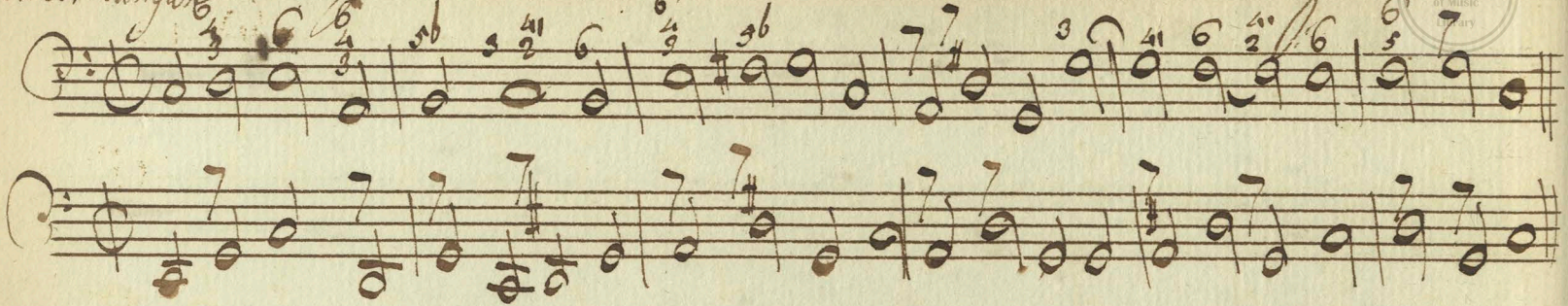
A Base from the Roots


Mr Savage made the 1st line Done at Islington

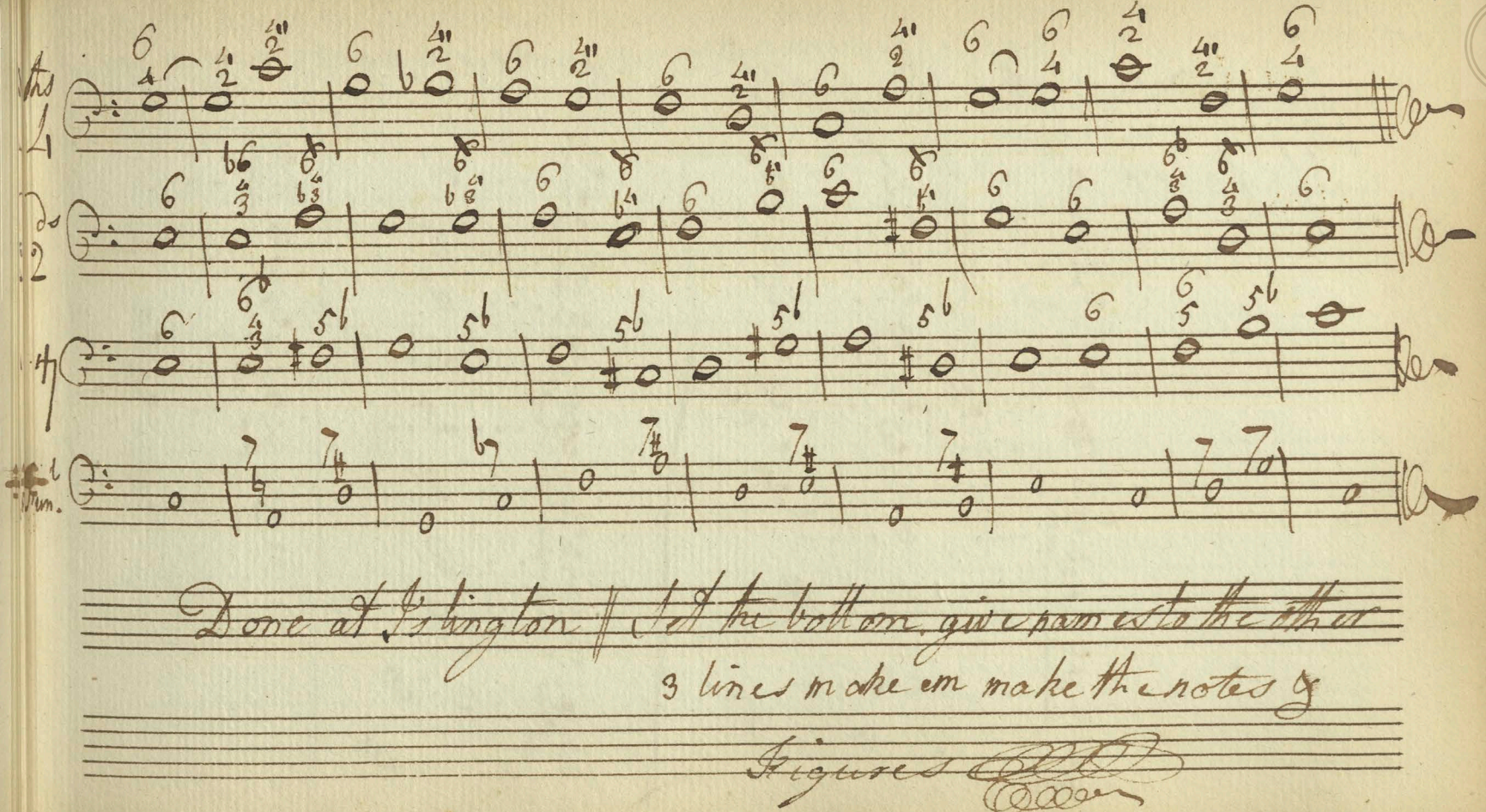
Royal Academy of Music Library

done at Islington

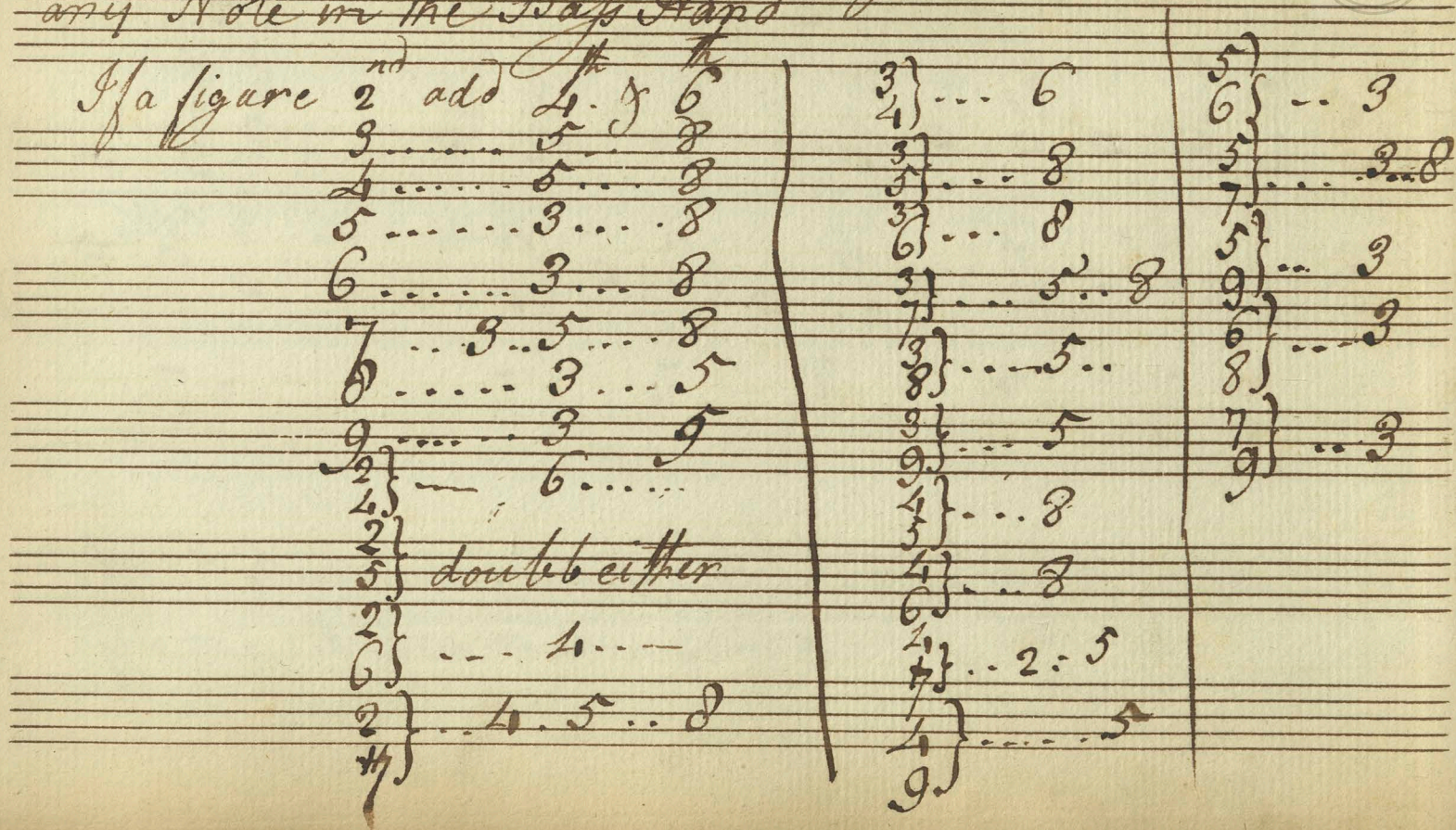
A Bass with the Fundamental Part of it



Royal Academy of Music Library

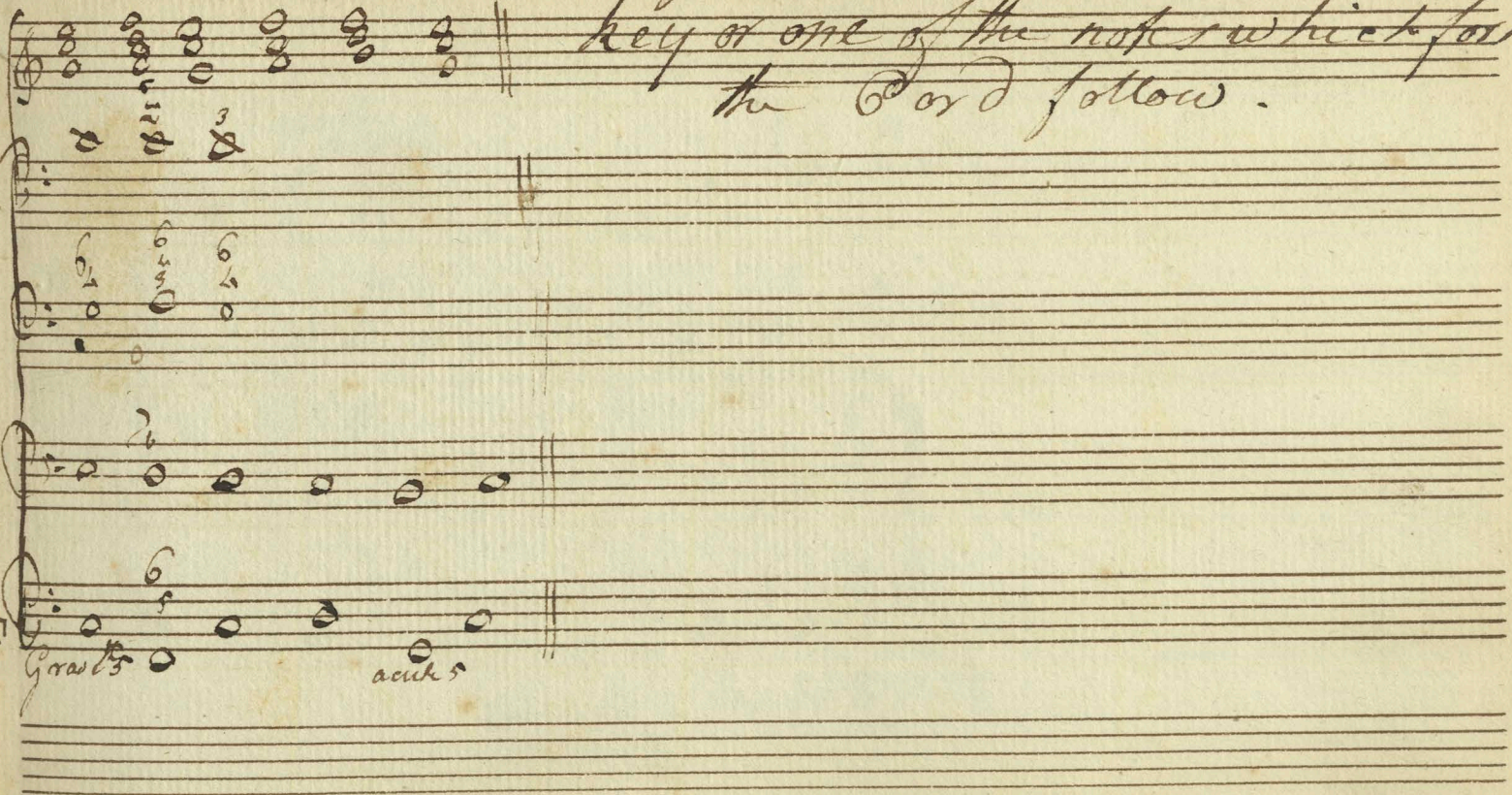


The Number and distance of the notes which are to be added
When any one or more of the underwritten Figures, are mark'd over or under
any Note in the Bass Hand



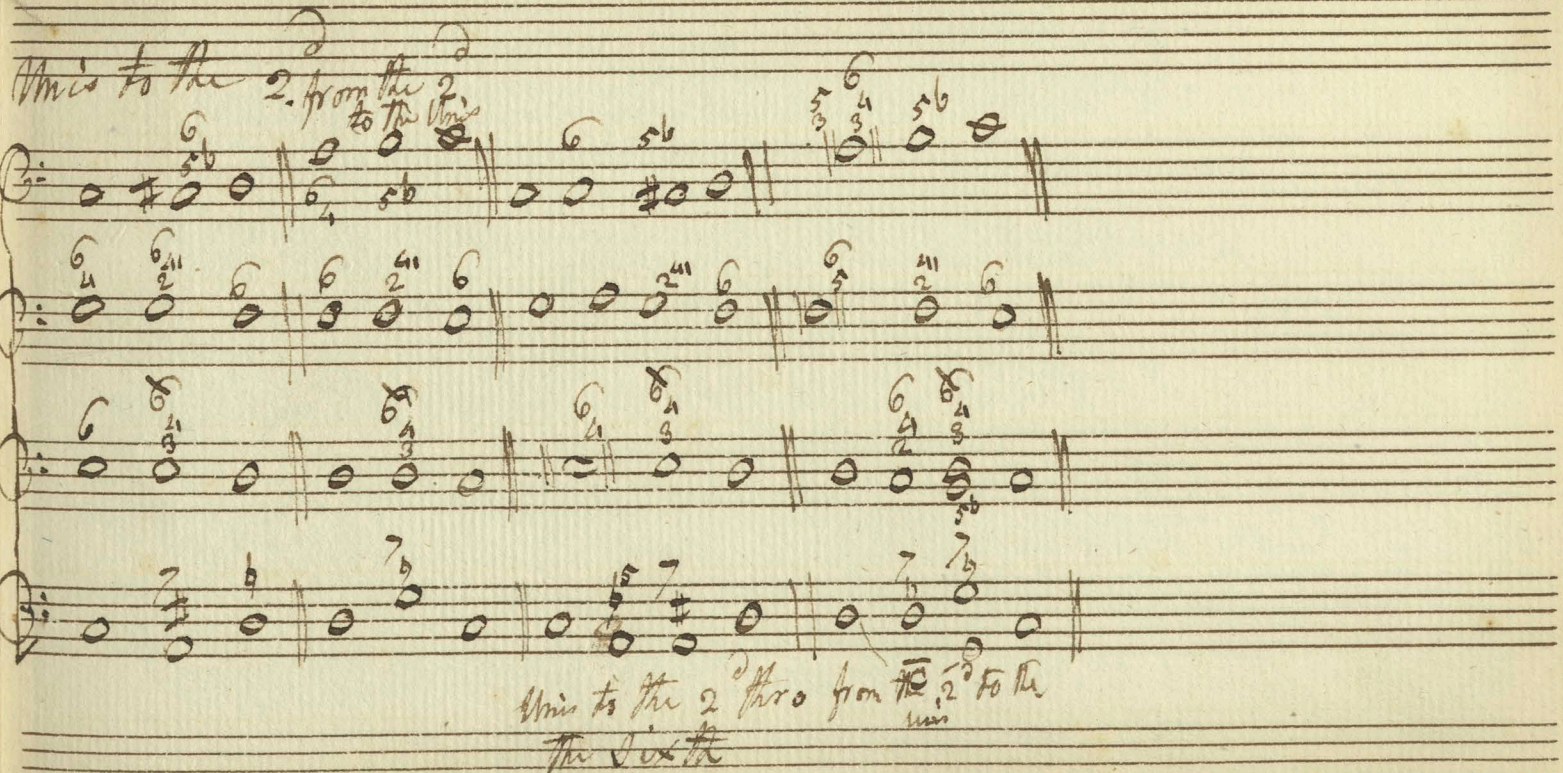
Royal Academy of Music Library

The harmony of the 5 & 6 upon the 4th when the key or one of the notes which form the Chord follow.



Royal
Academy
of Music
Library

Different ways of going from one key to another. Fundamentally and by the Supposed Bass



Royal
Academy
of Music
Library

Pages [45 – 247] are blank

Pages [248 - 265] are numbered from the end (upside down): 1 – 18.

7 leaves have been cut from the end of the volume.

Royal Academy of Music Library

Royal
Academy
of Music
Library

Royal Academy of Music Library

Royal
Academy
of Music
Library

Royal Academy of Music Library

Royal
Academy
of Music

Royal Academy of Music Library

Royal Academy of Music Library

Royal Academy of Music Library

Royal
Academy
of Music
Library

Royal Academy of Music Library

Royal
Academy
of Music
Library

Royal Academy of Music Library

Royal
Academy
of Music
Library

Royal Academy of Music Library

Royal
Academy
of Music
Library

Royal Academy of Music Library

Royal
Academy
of Music
Library

Royal Academy of Music Library

Royal Academy of Music Library

George Leare

Jan.y 1771

Royal Academy of Music Library

Royal
Academy
of Music
Library

Royal Academy of Music Library

George Pearce

Jan.y 1771

Royal Academy of Music Library

Royal Academy of Music Library

Allegro

Royal Academy of Music Library

Royal Academy of Music Library